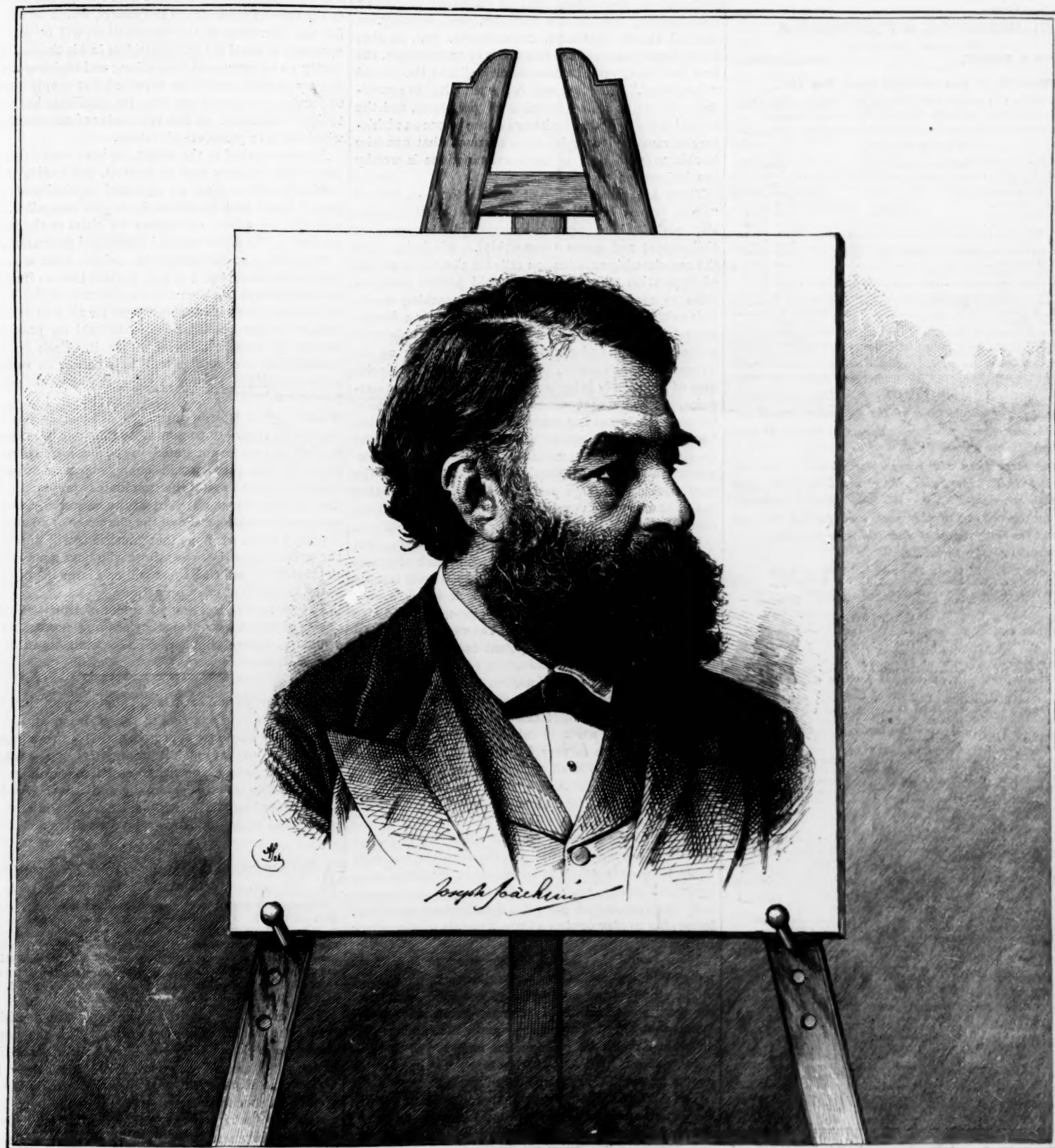


MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XII.—NO. 11.

NEW YORK, WEDNESDAY, MARCH 17, 1886.

WHOLE NO. 318.



✓ JOSEPH JOACHIM.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 318.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER LINE.
Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, MARCH 17, 1886.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.
WILLIAM J. BERRY, Managing Editor.
Offices: No. 25 East Fourteenth Street, New York.
WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.
Mr. E. M. BOWMAN.....St. Louis, Mo.
Mr. CLARENCE EDDY.....Chicago, Ill.
Mr. H. G. UNDERWOOD.....Milwaukee, Wis.
Mr. HENRY CARTER.....New York.
Mr. A. J. HOLDEN.....New York.
Mr. A. A. PATTON.....New York.
Mr. S. P. WARREN.....New York.
Mrs. C. F. TETTER.....New York.
Mr. S. AUSTEN PEARCE, Mus. D., Oxon.....New York.
Mr. MAX MARETZKE.....New York.
Mr. LEOPOLD LINDAU.....New York.
Mr. A. R. PARSONS.....New York.
Mr. EDGAR J. LEVEY.....New York.
Mr. EDWARD IRENEUS STEVENSON.....New York Independent.
Mr. H. E. KROHN.....New York Tribune.
Mr. GUSTAV KOURÉ.....New York Mail and Express.
Mr. HENRY T. FINCK.....New York Evening Post.
Dr. LOUIS MAAS.....Boston, Mass.
Mr. A. A. STANLEY.....Providence, R. I.
Mr. W. WAUGH LAUDER.....Eureka, Ill.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.
New names constantly added.

Adelina Patti, Sembrich, Christine Nilsson, Scalchi, Trebelli, Marie Roze, Anna de Bellucca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreño, Kellogg, Clara L., Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Muriel-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geisinger, Fursch-Madi, Catherine Lewis, Zélie de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Veling, Florence Clinton-Sutro, Calixa Lavalley, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobsohn, J. O. Von Prochazka, Edward Grieg, Eugene D'Albert, Lili Lehmann, William Caudius, Franz Rummel, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janussek, Genevieve Ward, May Fielding, Ellen Montejó, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberti, Ferranti, Anton Rubinstein, Del Puente, Joseffy, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebre, Ovide Musin, Anton Udvardi, Alcuin Blum, Joseph Koegel, Dr. José Godoy, Carlyle Petersilea, Carl Retter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemelli, W. Waugh Lauder, Hans von Bülow, Clara Schumann, William Mason, P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Juncq, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emmons Hamlin, Otto Sutro, Carl Faellen, Belle Cole, Carl Millocker, Lowell Mason, Georges Bizet, John A. Brockhoven, Edgar H. Sherwood, Ponchielli.

THE AMERICAN COLLEGE OF MUSICIANS.

THE long-promised prospectus of the College of Musicians is at last before us, and has been read with that deep interest which we have all along manifested in the work which has been proposed by the organization, looking as it does toward the correction of some of the evils which have confronted musicians who are laboring conscientiously to educate the rising generation of music-students in such a way as to realize the largest results possible with a given talent.

The keynote of the movement is sounded on the title-page in these words: "An organization for the encouragement of a high standard of musicianship." Turning to the inside pages there is a brief argument for the formation of the organization and the inauguration of its work, followed by an outline of the plan of conducting the examinations, the rules for application, fees, and finally the detailed requirements in each of the six departments. Provision is made for the examination of those who wish to join the organization as pianists, vocalists, teachers of music in the public schools, violinists, organists and theorists in the order here set down. The candidate, no matter to what department he may belong, will be called on to pass an examination, first, in his specialty, and, secondly, in musical theory (harmony, counterpoint, &c.), so that every candidate will have two kinds of examination, the first one being styled "demonstrative" and the second "theoretical." The first will bring out what the candidate can do as a demonstrator or performer, and the second will show what he knows of the science and history of music. It may be safely assumed that one who is able to pass both of these examinations is worthy the designation "good musician."

There are three grades of examination—a sort of "good, better, best" classification, which are technically styled initiatory (associateship), intermediate (fellowship) and senior (mastership). We judge that the associateship examination calls for about that degree of preparation which a person should possess who decides to enter upon the profession of teaching music. It is neither too high nor too low. It calls for a fundamental knowledge of whatever branch the examination is conducted in, and a fairly developed skill as an instrumentalist or vocalist, together with a reasonable degree of proficiency in harmony, two-part simple counterpoint, elementary acoustics and outlines of musical history. How many of those who to-day are teaching "beginners" could square themselves according to the requirements of the American College of Musicians' examination for associateship? The simple fact of the matter is this: A large part of the teaching perpetrated in this country falls very little short of that kind of fraud classed as "obtaining money under false pretenses."

This is not chargeable to willful dishonesty, but simply, in a vast majority of instances, to lack of proper understanding as to what is demanded of a good teacher of music; in other words, to the lack hitherto of a standard of attainment which this prospectus now so admirably supplies. The public knows still less about such matters than the incompetent teachers, and there is, or has been, little or nothing more than the inherent ambition of musicians themselves to create a demand for better musicianship. It appears very singular that such a condition of things can go on year after year in musical matters, when in other concerns it would be considered at once as very inconsistent. Why, it may be logically asked, shall we not demand an authenticated musical profession, one which shall have demonstrated its ability to be up to a uniform standard of excellence? Why shall we entrust the education of the finest gift of the Creator, musical talent, the one most difficult to properly educate, and therefore the one most liable to maleducation, to incompetent amateurs, inexperienced young people, stranded operatic immigrants and incompetents of every name and nation, to whom, happening to play or sing a little, it occurs to give music lessons?

What would the Board of Education of New York reply to an application for a position as teacher in our public schools from one who had not gone through a thorough, special training for the profession of teaching? What would the taxpayers say should such applications be granted? Public opinion has long ago settled this point, and it is high time that its eyes were open to the anomalous condition of musical education.

The A. C. M. Fellowship examination calls, apparently, for just about that degree of attainment possessed by the first-class musician of the large cities—a good concert artist, well schooled in harmony, counterpoint, fugue, musical form, &c., and well-read in musical history and the literature of music, also a fair composer.

The mastership examination will be something for the doctors of music to try their hands at (after they have

passed the associateship and fellowship examinations.) In addition to "the skill necessary to artistically interpret works of the most exacting description" (in the language of the prospectus), it calls for a thorough mastery of the principal resources of musical composition, which includes, of course, scoring for orchestra and voices, the latter in six real parts, and the submitting of a previously completed "composition in some large form for orchestra and voices, a part of the work to be of polyphonic character." An overture or symphony and a cantata or oratorio with orchestral accompaniment would fill this bill.

One other item deserves mention, viz., a written thesis (i. e., essay) on some topic pertinent to the art of music (previously prepared, of course, as but six hours are allowed in which to work out the various kinds of theoretical papers) is required from candidates for fellowship and mastership. It is sought by this requirement to emphasize the desirability of a good English education in addition to a well-digested knowledge of the topic about which the candidate writes.

Of course, a candidate on being allowed to prepare his thesis beforehand might secure outside assistance, but a comparison of his thesis with the written answers to the various questions in the papers, which he will see for the first time at the examination, will be a check upon any unusual aid from outsiders in his thesis. It is hardly to be presumed that a long and highly-polished literary production will be expected, but simply enough to convince the examiners that the candidate has an intelligent command of the vernacular of the country in which he is to prosecute his labors.

As we remarked at the outset, we have read this prospectus with a great deal of interest, and finding that it so clearly defines what an educated musical profession should know and be able to do, we are compelled, very willingly, we admit, to indorse its claim to the hearty support of the entire musical public and profession.

We wish that the prospectus might have appeared somewhat sooner, but it is very evident that an immense amount of work has been done under most difficult conditions, and there is yet ample time for all who desire to compete in the examinations to be held on June 29, in Boston, to prepare themselves for it. Each grade of examination must be passed in rotation in order to make a candidate eligible to the next higher one; therefore, the easiest examination will be the one first on the docket at the Boston meeting. What rule has been adopted in regard to passing more than one examination in a single year is not stated in the prospectus, but we presume that there would be no objection raised to applying for all three if the candidate is prepared. Possibly by the time he arrived at the mastership, the examination would partake of the character of an autopsy.

Jesting aside, we hope that musicians will appreciate the philanthropic labors of those who have gone forward in this reform and that there will be a large list of candidates for the Boston examinations.

The prospectus is a neat pamphlet of thirty-six pages, copies of which may be had by sending postage to the secretary, Robert Bonner, No. 60 Williams-st., Providence, R. I.

THE New York Sun of last Thursday published a reporter's item referring to the "Cowboy Pianist," in which much nonsense appeared, and also this statement in reference to that musical prodigy (?): "His paternal grandfather was a somewhat noted musician in Germany." Who was this paternal grandfather? An influential paper like the Sun should never permit its columns to be utilized for such ridiculous drivel.

AND now comes the Boston Weekly Transcript of the 9th inst. and tells us:

Rubinstein's D minor concerto seems a less and less worthy work the more one hears it. A certain characteristic Cossack fierceness saves the finale from being dull, but the first movement has little to recommend it, and the slow movement is positively drivelling and vulgar. The concerto shows Rubinstein at his worst, and, for a man of real genius, Rubinstein can turn out about as poor stuff as anybody, when the lazy fit is on him. One could wish heartily that no one, save the composer himself, would ever play this concerto; his wonderful playing saves it.

This seems to us positively the most stupid criticism on a good work that we ever read. With the possible exception of Schumann's pianoforte concerto and Beethoven's "Emperor" concerto, there can hardly be a doubt that Rubinstein's D minor concerto is the best pianoforte concerto ever written. It certainly is Rubinstein's best work for the pianoforte. It is richly and originally invented, consistent in thought and feeling throughout and as effective as any pianoforte work in existence. Such artists as Rummel and Joseffy have lately played it here and have never failed to create a most favorable impression with it, the criticism of the Boston Weekly Transcript notwithstanding.

WE present to our readers with this issue a handsome picture on our front page made from the latest European photograph of the renowned violinist, Joseph Joachim, who has recently scored great successes in concerts in Paris.

Music-Writing Machines.

Editors The Musical Courier:

THERE have been a number of attempts to invent a music-writing machine. It is not my province to enter into the details as to the cause of their failure further than to say that to manufacture a machine capable of producing the regular musical notation, if such were practicable, would make it too complex, and therefore too expensive for general use. In order to make such a machine practicable, and granting its utility, I desire through the columns of your popular and widely-circulated journal to obtain the consent of a majority of the leading composers and musicians throughout the United States to accept a musical code, to be used in connection with such machine. When we remember that the code of dots and dashes has made the telegraph possible, that the stenographic code has made the instantaneous reproduction of speech possible, the code of rocket signals for army and marine use, why not a code of musical notation, which would render possible the immediate reproduction of the composer's musical thoughts possible at the time of their inspiration? It would, therefore, be a matter of interest to know how many in the profession would accept such a code, and I herewith respectfully submit the same before placing the machine upon the market, simply because it would require its universal acceptance before the machine could be utilized.

MUSICAL CODE FOR THE MUSIC-WRITING MACHINE.

Copyrighted by G. Bertini De Wier, 1886, and patent applied for.

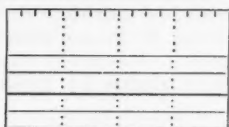
Musical notes to be expressed by long or short dashes.

Sharps or flats by black dashes

Naturals by shaded dashes

Time—Time is expressed by the length of the notes and determined by a measure termed Time Metre.

Time Metre which divides all the measures into four equal parts, expressed by perpendicular dotted lines through each measure.



Whole note	~~~~~	fills the bar.
Half note	~~~~~	fills one-half bar.
Quarter note	~~~~~	fills one-fourth bar.
Eighth note	~~~~~	fills one-eighth bar.
Sixteenth note	~~~~~	fills one-sixteenth bar.

Any addition to the value of the notes (expressed by dots after a note in music) is obtained by proportionately lengthening the note. (The same for syncopated or tied notes.) Rests are expressed by the spaces left between the notes, if not immediately followed by other notes, their value being determined by the length of the space.

The motion (tempo) of the machine is controlled with the same precision as Meisel's metronome and governed by automatic accelerating and retarding "expression knobs" (or stops), and in all other respects conforms to all the necessary requirements of musical notation. Time and space prevent further and too minute details, but I trust the subject may receive the cordial support and attention of the profession in general.

G. BERTINI DE WIER.

1109 WASHINGTON-AVE., Morrisania.

Photographs of Musicians.

Photographs of musical celebrities of old and modern times, copied from authentic sources, such as paintings from life, photographs, engravings, &c., must be of great interest to every music-lover.

MR. K. KLAUSER, who has collected originals for over twenty years, has reproduced photographically in convenient cabinet size over two hundred pictures of his collection, and offers them for sale through the agency of Edward Schuberth & Co., 23 Union-sq. Among the most interesting ones are the various portraits of Beethoven. The medallion by Hornemann shows him at about the time when he composed his second symphony. The drawing by Letronne (1814) is considered by his biographer Schindler as the best of that time. Mahler's painting (1815) differs essentially from all others. The late Dr. Damrosch thought he could detect in it the expression of his growing deafness. Among the later pictures the one by Stieler is to be mentioned as a favorite one of Beethoven himself, who used to send it to his friends. Of equal interest are the various portraits of Mozart, from his boyhood to the last unfinished painting by his brother-in-law, the actor Lang, painted a short time before Mozart's death. The most life-like picture of Mozart seems to us the pencil drawing by Dora Stock, the talented friend of Schiller. Of other interesting photographs of this unique collection we mention but a few: Brahms as the youth to whom Schumann predicted such a glorious future, Hiller in his study in Cologne, Liszt in his virtuoso days (1844), Mendelssohn at the age of fourteen when he played to Goethe, our oldest quintet club, Mason, Thomas, Bergmann, &c., as they looked in 1856; Timm and the Philharmonic directors of a very ancient date.

The catalogue is furnished with chronological dates and is itself of interest.

Here is a fair specimen of Italian humor from that excellent paper the *Gazzetta Musicale*, of Milan. A certain eccentric composer met a friend who asked if he had recently been making any more music. "Well," replied the composer, "composition is a serious affair. If you have a good idea you can't find the paper to write it down; if you do write it, you won't find a publisher; if you do find one, he won't pay you; if your music eventually is published, nobody will buy it; if somebody does buy it, he won't know how to play it; and if he does play it, he won't like it."

FOREIGN NOTES.

....The degree of Mus. Doc. *honoris causa* has been conferred upon Mr. A. C. Mackenzie by the University of St. Andrews.

...."Lohengrin" has been given fifteen times with the greatest success during the recently closed operatic season at Madrid.

....The slight temporary hitch about the Carl Rosa London season has now been satisfactorily arranged. The season will open May 31st, and Marchetti's "Ruy Blas" and Mackenzie's "Guillem de Cabestanh" will be the chief novelties.

....Owing to the continued illness of Mme. Pauline Lucca, the production of "Le Cid" has been postponed at Vienna, and a ballet opera, "Fata Morgana," by Mosenthal and Joseph Hellmesberger, jun., will next month be mounted instead.

....Signor Lamperti, the impresario of the Apollo Theatre at Rome, brought out Beethoven's "Fidelio" on the 4th ult., the first production of that immortal masterpiece in Italy, according to the assertion of Continental journals. We can hardly believe the latter statement to be correct.

....A monument is to be erected at Königsberg to Carl Löwe, who exercised an important influence upon the development of the modern German lied, more especially as regards the "ballade," and whose compositions generally are just now experiencing a distinct revival in the concert-rooms of the Fatherland.

....Mr. Ebenezer Prout has completed another symphony, his fourth, which he has composed for the Eglesfield Musical Society, Queen's College, Oxford. The work, written for a comparatively small orchestra (without trombones), of the Haydn and Mozart dimensions, is to be produced at the society's concert in May next.

....In the January number of the *Bayreuther Blätter*, a number of letters written by Richard Wagner are published for the first time, containing interesting references as to the history of the foundation of the "Festspiele," the erection of the Bayreuth Theatre, and kindred subjects, all of them worthy the notice of the many admirers of the master. The present year, it will be remembered, is the tenth after the first production of the "Nibelungen" tetralogy at Bayreuth.

....There is a growing tendency to use the color art and the tone art in conjunction, to reinforce each other. We read that Munkacsy, the French painter, has just completed a painting representing Mozart on his deathbed listening to the strains of his "Requiem" sung by his friends. Munkacsy gave a private view of this work to his friends the other day. On this occasion not only was the coloring of the picture heightened by artificial light in the most approved French manner, but a concealed orchestra and choir performed passages from the "Requiem" as the visitors gazed on the canvas.

....A somewhat curious story has lately been making the round of Italian papers. It appears that in December last there was found in one of the carriages of the express train running between Venice and Bologna, what proved to be the manuscript of a complete opera, fully scored, and, according to the opinion of competent judges, possessing considerable musical merit. According to an indication contained in the manuscript both libretto and music are by the same author, whose name, however, does not appear. The parcel has been handed to the police authorities of Venice, but, despite the currency which the story of its discovery has obtained, the "poet-composer" (who must needs be a genius to be so indifferent about the matter!) has not as yet claimed his property.

....Sir Arthur Sullivan's new cantata for the Leeds Festival in October will be founded on "The Golden Legend" of Longfellow, and the text will be contributed by Mr. Joseph Bennett, of the *Daily Telegraph*, who is now something like librettist in ordinary to English composers of serious music. Mr. Bennett will furnish also the text of Mr. Mackenzie's new oratorio, "The Story of Sayid," for which Mr. Edwin Arnold's Hindoo poems have supplied the material. This work will likewise see the light at Leeds. Mr. F. H. Cowen's new oratorio will probably be produced at the Worcester Festival next year. These engagements show that the festival committees are ready to display praiseworthy enterprise now that English composers of talent and ambition can be found to answer to their demands.

....The technical direction of the forthcoming performances at Bayreuth of "Tristan und Isolde" and "Parsifal" has been entrusted to Herr Kranich, of Darmstadt, a pupil of the late Herr Brandt, who so distinguished himself in the management of the scenic and mechanical contrivances at the "Festspiele" of 1876. The following are the names of artists who will fill the principal parts in both the above-mentioned works during this year's "Festspiele," viz., Mmes. Amalia Materna, Therese Malten, Rosa Papier, Rosa Sucher; Herren Betz, Anton Fuchs, H. Gudehus, Albert Niemann, F. Planck, Th. Reichmann, Emil Scaria, Gustav Siehr, Heinrich Vogl, H. Wiegand and Hermann Winkelmann—a goodly array, truly, of first-rate artists, considering the very limited number of "principal" characters represented in "Tristan" and in "Parsifal."

....The *Monatshefte für Musikgeschichte* have unearthed the following critique on Richard Wagner's first symphony (produced at the Leipzig Gewandhaus on January 10, 1833), contained in the *Allgemeine Musikalische Zeitung* of that

period, viz.: "The new symphony of the youthful R. Wagner (he is barely twenty) was, with the exception of its second movement, most favorably received by a very numerous audience, as indeed it deserved to be. We should scarcely be able to say what more could be expected from a first essay in this exalted art-form, unless, indeed, our demands exceeded all reasonable bounds. The work may be considered the result of much application, while the imaginative powers displayed in it are by no means small; its peculiar construction betrays originality of thought, and the entire work, in fact, evidences so much genuine and earnest exertion in the right direction, that we can only regard this young man with hopeful anticipation for his future. Although his manifest endeavors to remain true to himself as yet cost him some considerable efforts, and although his use of orchestral effects lacks at present the necessary experience, * * * these are shortcomings which continued application to his art will soon obliterate. That which Herr Wagner already possesses cannot be acquired at all, since it must be born within the soul."

....The following is a complete list of all the new operas produced in Germany last year. We are not likely to hear many of them in this country: "Die Kaiserstochter" (Wilhelm de Haan), at Darmstadt; "Der Trentajäger" (T. Gluth), Munich; "Das steinerne Herz" (V. Rehbaum), Magdeburg; "Frithjof" (Bernard Hopffer), Schwerin; "Die Königin von Leon" (V. E. Becker), Würzburg; "Der Pomposaner" (Leythäuser), Nürnberg; "St. Johannisnacht" (A. Eilers), Darmstadt; "Wittwe Grapin" (Flotow), Pesth; "Fortunato" (Adolphe Mohr), Berlin; "Schloss de l'Orme oder Der Blaue Schub" (R. Kleinmichel), Dantzig; "Prinz Dominik" (Otto Fiebich), Dantzig; "Die Wette" (A. Maurice), Dresden; and "Der faule Hans" (A. Ritter), Munich. Besides the following operettas: "Zwillinge" (Genée Roth), Vienna; "Des Matrosen Heimkehr" (Suppé), Hamburg; "Don Caesar" (Dellinger), Hamburg; "Prinz und Maurer" (Oelschlegel), Klagenfurt; "Der Zigeunerbaron" (Strauss), Vienna; "Das Testament des Herzogs" (G. Seydl), Berlin; "Rafaele" (Max Wolf), Pesth; and "Der Jagdjunker" (Caibulka), Berlin.

....A week ago last Friday Queen Victoria and Prince and Princess Henry of Battenberg attended a performance of Gounod's oratorio, "Mors et Vita," at the Albert Hall, London. The hall was crowded, and there were thousands of people outside, who lustily cheered the royal party. When the Queen entered the hall the whole audience, numbering seven thousand, rose and stood during the playing of the national anthem. The Queen sat in the centre royal box, surrounded by the Prince and Princess Henry of Battenberg, the Duke and Duchess of Connaught, the Prince and Princess of Leiningen, Princess Louise, the Duke of Cambridge and the Duchess of Edinburgh. After the playing of the anthem the Duke of Cambridge presented the Queen with a splendid bouquet, the audience cheering heartily. Her Majesty appeared to be in capital health and spirits. She wore a black satin dress and black bonnet. She was delighted with the performance, which was a grand success. The soloists were Mmes. Albani and Patey and Messrs. Santley and Lloyd.

....The London *Figaro* says: "Mr. and Mrs. Henschel had but a poor audience at their vocal concert on Thursday. Whether Prince's Hall was sufficiently full to clear expenses it is nobody's business to inquire. But the fact seems tacitly to be admitted that half-a-guinea is a heavy price to pay to hear Mr. and Mrs. Henschel sing for about an hour and a quarter (the concert began at 8.15 and was over about 9.30), while, on the other hand, a program exclusively composed of songs is apt to become wearisome. Of the two, the songs sung by Mrs. Henschel (once the charming Miss Lilian Bailey) were better appreciated than those sung by her husband."

....Gounod's new sacred trilogy "Mors et Vita," which recently bored the Brooklyn Philharmonic audience to death, appears to be a failure everywhere. A correspondent at Brussels writes to the *Vossische Zeitung* that when "Mors et Vita" was produced in that city under Gounod's personal direction it attracted a large audience. "Gounod conducted excellently; chorus, orchestra and soloists were equal to their tasks, but the work was not received with enthusiasm. The applause was rather intended for the composer of 'Faust' than for the new oratorio."

....Ignaz Brüll, the composer of the successful opera, "The Golden Cross," is writing a ballet for the Vienna Imperial Opera House.

Mr. J. H. Mapleson's anecdotes are always amusing, and they have the additional recommendation of being strictly true. Here is the latest specimen: "E. T. Smith, a well-known London manager, who had Her Majesty's one year and managed the Cremorne and the Alhambra besides, came to me one day and said, 'Mapleson, my boy, things are getting very bad, and something must be done. Here's the Duchess of Kent on her deathbed, and people won't come to the opera. Now, I have a great idea. You know I was the first man to play a pantomime with two clowns and two pantaloon, and so on. Well, look at this model.' And he showed me a model of his stage, divided into two tiers by a horizontal platform. 'I am going,' said he, 'to electrify the public. I am going to do the "Trovatore" with two complete casts at the same time. On top I shall have Mario and Grisi on one floor and Tietjens and Trebelli on the other. One orchestra will do for both, and we can divide the chorus. They have to sing in time, haven't they? There'll be no difficulty about that, eh?' he asked. 'But the cadences?' I objected. 'Oh, hang the cadences! We'll leave them out.' Well, I managed to persuade him to abandon his idea."—*London Figaro*.

PERSONALS.

MISS MARIE ENGLE.—Miss Marie Engle, the charming young soprano, pupil of Mme. Murio Celli, has been engaged by Colonel Mapleson and will make her debut in "Traviata," in San Francisco, Cal., in the near future. The engagement is to last two years, and will comprise a season at Her Majesty's Theatre in London and in the English provinces.

ON A TOUR.—Dr. Louis Maas, the excellent pianist and musician, is on a concert tour, and, having played in Philadelphia, has gone West. He will play in Cincinnati, Springfield, Ohio, and other Western points.

GLOSE'S SUCCESS IN THE SOUTH.—Mr. Adolf Glose, who is the pianist of the Clara Louise Kellogg Concert Company, is receiving extraordinary compliments from the press of the South, through which section the company is traveling. Mr. Glose is a conscientious student, and we are glad to see his efforts rewarded.

FROM STAGE TO CLOISTER.—Mlle. Bianca Donadio, the charming young soprano, who has met with the greatest success in opera wherever she has appeared, has suddenly concluded to leave the stage and enter the cloister. No reason is given for her conclusion, but she left Florence, the scene of her latest triumphs, and has gone to Turin, where she is shortly to be made a novice. Mlle. Donadio is known to be a devout and pious Roman Catholic.

MR. MAX BENDIX.—It is rumored that Mr. Max Bendix, the young violinist from Cincinnati, who has acted in the capacity of concert-master in recent concerts under Van der Stucken's and Hinrich's direction, has just been chosen concert-master of the Theodore Thomas orchestra. THE MUSICAL COURIER first pointed out the efficiency of this young musician, both as a concert-master and a solo violinist.

HERR ANTON SEIDL.—Herr Anton Seidl, the energetic conductor, has not accompanied his wife, Frau Krauss, on the tour which the torso of the Metropolitan Opera House troupe is making through the States, and which began with a performance of "Rienzi," at the Columbia Theatre, Chicago, Ill., last Monday night, with a fair degree of success. Herr Seidl will use the interval before his sailing for Europe for the task of scoring Wagner's "Love-feast of the Apostles," and of arranging it for stage use. He has begun this difficult work, and informs us that he is progressing most favorably.

MISS BESSONÉ.—Miss Carlotta Pinner Bessoné, a young American prima donna, who has lately scored brilliant successes in Germany, Italy and Spain, has arrived in New York. It will be remembered that the late Dr. Damrosch wanted to engage this lady for last year's season of German opera at the Metropolitan, but that, on his cable inquiry, he received the answer of her prior engagement with the Imperial Opera House, Berlin. We hope to hear Miss Pinner Bessoné in opera next season.

FRANZ LISZT'S FINGERS.—The London *Times* of the 18th ult. says: "We are requested to state that Franz Liszt, during his forthcoming visit to England, can entertain no proposal for playing in public. He writes: 'I wish it to be understood that I come to London merely as a guest; my fingers are seventy-five years old, and Bülow, Saint-Saëns, Rubinstein and Walter Bach play my compositions much better than my dilapidated self.'"

GEORGE LIEBLING.—George Liebling, the well-known American pianist, is at present participating in a successful concert tour through South Germany in connection with Mierzwinski, the tenor, who will be remembered from the Italian opera season of 1883-4.

CHOPIN COPYRIGHTS.—Chopin's nephews and niece recently tried to secure a copyright in the pianist's posthumous works. But they have been beaten in the law courts by Schlesinger, the publisher, on the ground that no copyright can exist in Germany thirty years after the death of the composer.

HOPEKIRK-SCHRADIECK CONCERTS.—New York and Brooklyn are to hear in conjunction the two excellent artists, Mme. Helen Hopekirk, the pianiste, and Henry Schradieck, the eminent violinist and first professor of the violin from the Cincinnati College of Music. They are to give a soirée at Steinway Hall, on Monday, the 29th inst., a matinée at the Historical Society's Hall, Brooklyn, on Thursday, the 25th inst., and an evening concert at the same place on Tuesday, the 30th inst. Excellent and thoroughly interesting programs have been provided for these occasions.

FURTHER PRAISE FOR MR. FLOERSHEIM'S COMPOSITIONS.—Of Mr. Rummel's playing of the "Lullaby," the *Evening Post* was kind enough to say:

Mr. Floersheim's "Lullaby" the audience insisted on hearing twice, and applauded even more warmly the second time. It is certainly one of the most original and charming compositions ever written in America, and cannot fail to become a popular favorite throughout the country.

PROVIDENCE, R. I., 14 Pallas-st.,
March 2, 1886.

MY DEAR MR. FLOERSHEIM.—Accept my warmest thanks for your courtesy in sending me copies of the "Gavotte" and "Lullaby," and at the same time my cordial indorsement of all the expressions of praise they have evoked from critics and the musical public. I shall not suffer them to remain unknown here in Providence, but shall take pleasure in bringing them to the notice of my pupils, and especially to my brother musicians. Very sincerely,

ALBERT A. STANLEY,

President of the Music Teachers' National Association.

MME. PATTI is at present staying in Nice, where she sang in "La Traviata" and "Il Barbiere." If the pharagraphists may be believed, she was paid for the three concerts she

recently gave in Paris at the rate of £600 per concert. Somebody has thereupon reckoned up how much she received per note. We give the figures for what they are worth:—"In Gounod's 'Ave Maria' she sang 110 notes at 42 francs 10 centimes per note; in the air from 'Mignon,' 129 notes at 38 francs per note; and in the Baroness Rothschild's 'Si vous n'avez rien à me dire,' 208 notes at 24 francs." The average, it is stated, is 34 francs 90 centimes (about seven dollars) per note. As Mr. Arthur Roberts would say, "Good business!"

HERR SYLVA.—Arrangements have been concluded by which M. Elot Sylva will take part in next season's performances of the American Opera Company. M. Sylva will at once address himself to the study of the English language, and he is expected, we fancy, to make his first appearance in Rubinstein's "Nero."

TABLET TO BERLIOZ.—A commemorative tablet is to be placed on the house in Calais street, Paris, in which Berlioz died. It is to have the following inscription:

In this house
Died,
On the 8th of March, 1869,
HECTOR BERLIOZ,
Musical Composer.
Born at Côte Saint-André,
On the 11th of December, 1803.

CONCERNING VARIOUS ARTISTS.—Wilhelmj has been very successful in concerts in St. Petersburg, and Mme. Essipoff in Paris last month. Miss Van Zandt makes her debut at the Berlin Royal Opera House this week in "Mignon." Scaria, the splendid baritone, well remembered here, is so sick that the management of the Vienna Opera House has given him leave of absence for an indefinite period. The furlough which Albert Niemann, the great tenor of the Berlin Opera House, has sought for the purpose of an engagement at the Metropolitan Opera House, has been refused him by the management, but was subsequently granted by the Emperor of Germany, to whom the artist applied for it after the negative answer of the management. We will, therefore, be able to hear Niemann in New York next season. What seems strange to us about this latter piece of news from Berlin is that Herr Niemann should have been obliged to ask for a furlough at all, inasmuch as this artist, as far as we know, never was a regular member of the Imperial Opera troupe, but was advertised on the playbills at each of his appearances as Herr Niemann as a guest.

HOME NEWS.

—It is announced that Signor Montegriffo has accepted an engagement to sing in England.

—Mme. Madeline Schiller will give recitals of piano music at Steinway Hall on the afternoons of March 27 and April 10 respectively.

—Mr. William L. Connell, the baritone, who recently fell and broke his leg while assisting his wife across a Philadelphia street, is rapidly improving.

—At the Thomas matinee to-morrow a request program will be rendered, representative of Haydn, Händel, Schubert, Mendelssohn, Berlioz, Boccherini, Saint-Saëns, Liszt and Rubinstein.

—When Miss Lilly Post left the McCaull Opera Comique Company it was asserted that she was going to California to rest. Now she suddenly blooms out in a Philadelphia church choir.

—S. T. Gordon & Son, New York, have published two compositions of little blind Maud Cook, a musical prodigy living at Manchester, Tenn. The first is a four-hand piano galop called "Texas Galop," and a song entitled "Let the Angels in."

—The Newark Harmonic Society will perform Verdi's "Requiem" to-morrow evening and Spohr's "Calvary" on April 21. In the "Requiem" Misses Abbie Winnery and Mary J. Dunn and Messrs. Frank Barnard and Carl Dufft are to be the soloists.

—Mme. Fursch-Madi will give three concerts at Steinway Hall to-morrow evening, Wednesday afternoon, the 24th inst., and Thursday evening, April 1. The assistance at these concerts will be rendered by Miss Adele Margulies, pianist; Mons. Jaques Bouhy, baritone; Mr. F. Bergner, violoncellist, and George W. Colby, accompanist.

—A concert in aid of the relief fund of the German Press Club, of New York, occurs at Steinway Hall on Sunday evening next. Miss Emma Juch, Mr. Rafael Joseffy, Miss Adele Margulies, Mr. William Candidus, Mr. F. von Inten, Mr. C. E. Dufft and the Standard Quartet Club are among the artists that will take part in the proceedings.

—A testimonial concert was tendered to Mr. William H. Lawton, the tenor, previous to his departure for England. Steinway Hall was well filled on last Tuesday night, and the audience vociferously applauded the efforts of Mr. Lawton, as well as those of the assistants at this concert—Miss Henriette Beebe, soprano; Mrs. S. B. Anderson, contralto; Dr. Carl E. Martin, bass; Robert Goldbeck, pianist; John F. Rhodes, violinist, and Albert Greenhalgh, accompanist.

—The Philharmonic Society of Brooklyn will give its sixth concert this season on Saturday evening next, the usual public rehearsal occurring Friday afternoon. Dvorák's newest work, the dramatic cantata entitled "The Spectre's Bride," will be rendered, Mme. Helene Hastreiter, Mr. William Ludwig and Mr. Whitney Mockridge being the soloists. The cantata will be

followed by Raff's "Tageszeiten," for chorus, piano and orchestra, Mr. Rummel being the pianist.

—The second and third of the "concerts artistiques" will be given at Steinway Hall this afternoon and on Saturday next. Frl. Lehmann, Herr Rummel and Mons. Musin have provided two excellent and interesting programs for the occasion.

—The fourth of the Edgar H. Sherwood piano-student recitals, at Rochester, took place last Saturday afternoon. Piano compositions and songs by Kullak, Blumenthal, Chopin, Donizetti, Gounod, Lavalée, Abt, Emil Liebling and Sherwood were included in the program.

—The second lecture evening at Miss Porter's school for young ladies, in Farmington, Conn., occurred on Friday, the 5th inst., when Prof. Waldo S. Pratt delivered an essay on Mozart, and compositions by that master were interpreted by Mme. G. Staudigl, contralto, and by some of the pupils of the school, of which Mr. Bernardus Boekelman is the musical director.

—The members of Emma Nevada's concert company came back to New York last week, sadder but wiser people. As stated in THE MUSICAL COURIER, previous to the departure of the troupe, there was little chance of its success on account of insufficient merit of the components, including Mme. Nevada, but with the exception of Mons. Vergnet, the tenor, who is a true artist. Strange to say, however, Mr. Chizzola made some money in various places in the West.

—The New York Harmonic Society gave its well-attended second concert at Chickering Hall on last Thursday night, when, under the conductorship of Dr. S. N. Penfield, Calixa Lavalée's fine offertorium, "Glory, Blessing, Praise and Honor" and J. Barnby's insipid cantata, "Rebekah," in C major were performed for the first time in this city. The assisting soloists were Miss Anna Trischett, soprano; Henry R. May, tenor; Carl E. Dufft, baritone and Geo. W. Morgan, organist, who also contributed to the program some solos, and the Harmonic Society further rendered two part songs by Sterndale Bennett and Charles Gounod.

—Mr. Gustav Kobbé, the able musical critic of the *Mail and Express* and esteemed contributor to THE MUSICAL COURIER, announces that he will deliver three lectures on Wagner, at No. 8 East Fifty-third-st. (Mrs. Sylvanus Reed's school), on Thursdays, March 18, March 25, and April 8. The first lecture will be on "Opera and Music Drama;" in the second he will take up "Die Walküre" and explain by illustrations on the piano how Wagner practically applied his theory of leading motives; the third will be devoted to "Reminiscences of Bayreuth."

—J. H. Mapleson is trying to secure the "big brewery," as he once called the Metropolitan Opera House, for a fortnight after his return from the West and previous to his departure to Europe. We are thus, if his negotiations with the directors of the up-town house do not fall through, promised another short spell of Italian opera. However, as it is to come at the extreme fag-end of the season, we shall get over it more easily in happy anticipation of the fact that the end is near. Meanwhile, as the directors of the Academy of Music have decidedly refused to have anything further to do with Mr. Mapleson, and as the Metropolitan Opera House directors have not yet agreed to let him have their temple of music, we have a chance for hope left that the Lord may graciously let this cup pass us by.

—This evening the only Max Strakosch, whose opera company has just closed an unsuccessful engagement at the Masonic Temple Theatre, left the theatre mysteriously after a whispered consultation with Treasurer Meffert. It is said, indeed, that he crawled through a hole and got out the back way, but this report is not in proof. In any event, however, the great opera king was in much trouble. An iron-hearted constable with a bail writ was on his track. Four years ago Strakosch brought Marie Roze to Louisville and did \$44 worth of advertising with the *Commercial*, for which he gave a draft on the manager of the Dayton Opera House. The draft was not honored, and the *Commercial* was left holding the bag. To-day Cashier Dietzman swore out a bail writ, and that accounted for the great manager's mysterious disappearance from the theatre this evening. The constable followed him, however, and caught him at the J. M. and I. ticket-office. When the bail writ was served Herr Strakosch threw up both hands and said: "Mine Gott, vy vash I arrested for so small a sum?" The constable smilingly explained, and Mr. Strakosch paid the bill with interest.—*Louisville (Ky.) Exchange.*

—The Cincinnati *Enquirer* has the following items from Indianapolis, Ind.:

There was a scene last evening in the dining-rooms of the Hotel Dennison which caused quite a commotion at the time, although scarcely a ripple of it reached the outside world until to-day. Mr. A. L. Mason, of the law firm of McDonald, Butler & Mason, and his mother were seated at one table, and W. T. Carleton, the famous baritone, with several lady members of his combination, was nearby. Mr. Mason is near-sighted, and when his glasses are off he has a habit of squinting his eyes as if to concentrate his gaze, which at the farthest has but a limited range. Mr. Carleton noticed this infirmity, but misinterpreted it, and, under the impression that Mr. Mason was unpleasantly observing the members of his party, addressed him in a supercilious manner, telling him that they were not cannibals, and for him to confine his gaze elsewhere. Mr. Mason made an angry rejoinder, Mr. Carleton "jawed" back, and for a moment or two the conversational powers of the group were taxed to their utmost. Finally Mr. Mason said to Mr. Carleton that he evidently was not a gentleman, and if he persisted he should be compelled to order his arrest, and then Mrs. Mason interfered, and together with her son withdrew from the hall. It is wholly foreign to Mr. Mason's nature to give offense to anyone, and Mr. Carleton was severely criticised by his own friends, who during his stay in this city have delighted to do honor to his talent as an artist.

American Opera.

At the American Opera on last Wednesday night Nicolai's "Merry Wives of Windsor," in an excellent performance conducted by Mr. Hinrichs, was repeated to only a fair-sized audience. On Friday night and at the Saturday matinee Delibes's "Lakmé" had two further hearings, both very well attended, and accepted by the public with an enthusiasm that grew from act to act as the pretty music and beautiful mise-en-scène unfolded themselves in a climactic progression. On last Monday night was to have taken place at the Academy of Music the first production by the American Opera Company of Richard Wagner's "Flying Dutchman," but owing to the sudden indisposition of Mme. Helene Hastreiter, who is cast for the principal female character in the work, *Senta*, the premiere will not take place until to-night, when the new baritone, Mr. William Ludwig, will sing for his American debut the beautiful part of the ill-fated *Dutchman*; Mr. Myron W. Whitney will represent *Daland*, Mr. Whitney Mockridge *Erik*, Miss H. D. Campbell *Mary*, and Mr. W. H. Fessenden the *Helmsman*. Instead of "The Flying Dutchman," however, on Monday night was repeated "The Merry Wives of Windsor."

There will be no performance on Friday night, but at the Saturday matinee will occur the last rendering for this season of "Lakmé." For next Wednesday the first production is announced of Delibes's spectacular ballet "Sylvia," which will be preceded by Victor Massé's one-act opera, "Jeannette's Marriage."

The very latest announcement made by the American Opera management, and one not yet printed in the daily papers, is to the effect that Rubinstein's "Nero," which was for some time in active rehearsal, has been withdrawn from the repertoire and will not be given until next season, while in its stead "Aida" is to be brought out as soon as a thorough performance of Verdi's *chef d'œuvre* can be attained.

The Thomas Pops.

THE nineteenth Thomas Popular Concert on Tuesday night could boast of the same good attendance at the Academy of Music as did its predecessors and no less enthusiasm was evinced on this occasion than on previous ones. The orchestral numbers, which were well but somewhat perfunctorily rendered, embraced Saint-Saëns's suite in the old style, op. 49 in D major; Liszt's clever and effective "Mephisto Waltz;" the beautiful but somewhat clumsily scored "Loreley" Vorspiel by Max Bruch; Dvorak's interesting and positively original "Scherzo Capriccioso," and the somewhat trivial and very noisy "Festival" overture by Lassen. The soloist was Mme. Helene Hastreiter, who was in particularly good voice on this occasion, and gave an artistic rendering of the "O, don fatale" aria from Verdi's "Don Carlos," and of a musically very inferior ballad, "Love's Request," by Reichardt. Mme. Hastreiter's efforts were so successful and were received with so much genuine enthusiasm that the lady graciously conceded to the demand for a repetition of both her selections.

The well-attended matinee on Thursday brought nothing particularly new or striking. Mr. Myron W. Whitney, the satisfactory bass singer, rendered his selections in his usual broad style and was well received. The following was the program:

Overture, "Freyschuetz," Weber
 Allegretto, { Seventh Symphony Beethoven
 Scherzo, {
 Aria, "Within this Hallowed Dwelling" ("Magic Flute") Mozart
 Mr. Myron W. Whitney.
 "The Nations" Moszkowski
 "I am a Roamer" ("Son and Stranger") Mendelssohn
 Mr. Myron W. Whitney.
 Funeral March of a Royal Marionette Gounod
 "Damnation of Faust" Berlioz
 a. Invocation.—Minuet of the Will o' the Wisp. b. Dance of the Sylphs.
 c. Rakoczy March.

The Philharmonic Club.

THE last of the series of four chamber-music concerts given by the Philharmonic Club took place at Chickering Hall on the evening of Tuesday, the 9th inst., with the following program:

Quintet, op. 105 Mozart
 Flute and string quartet.
 Song, "Outward bound" Grieg
 Miss Ella A. Earle.
 String quartet, op. 27 Grieg
 Songs { "Widmung," Schumann
 { "The Bride's Song,"
 { "Frühlingsnacht,"
 Miss Ella A. Earle.
 Quintet, op. 107 Raff
 Piano and string quartet.

The Mozart quintet was greatly injured by the substitution of the flute for the clarinet, for which latter instrument it was originally written. Not only is the tone of a single flute unsatisfactory in combination with the strings, but the difference in compass between it and the clarinet rendered necessary the alteration of many passages and the transposition of others into the octave above. That, under these circumstances, the work was rather apathetically received by the audience is therefore no marvel; and the long cut made in the last movement (a theme with variations) was a very judicious action. A more judicious one would have been the omission of the entire work in such a garbled form.

The two middle movements of the Grieg quartet (the only ones given on this occasion), made one long to hear the rest of the composition. They are in Grieg's best style, and were, in spite of their great difficulty, excellently played. They abound in those peculiar and abrupt and harmonic successions of which this composer is so

fond, and which render a just intonation in the various parts so difficult, and in curious thwartings of the rhythm and unexpected changes in the time; but they have also that romantic charm which is so frequently present in Scandinavian music.

Miss Earle's work was ambitious, but can hardly be called satisfactory. The Grieg song, which in the hands of a more cultivated artist would be dramatic, was simply wearisome; while the Schumann songs were only respectably sung. Miss Earle has a fine voice and a fair method, but has nearly everything to learn about the aesthetic side of her profession. It is but fair to add that her efforts were sadly hampered, especially in the Grieg selection, by the assistance (?) of a very mediocre accompanist, who made startling changes in the original harmonies and was alternately ahead of and behind the singer, as best suited his own convenience.

In the Raff quintet the club had the assistance of Mr. Caryl Florio. This quintet is a long and generally interesting composition. The first movement is perhaps the one least likely to appeal to the ordinary hearer. The scherzo is highly original, and the long andante very beautiful, while the last movement is generally effective and reaches a good climax. The difficult and somewhat thankless piano part was excellently played by Mr. Florio, who is always heard at his best in concerted music. His conception was throughout refined and musicianly, and his tone, touch and technic very fine.

The audience was by no means what it should have been in point of numbers, but it is a significant commentary on the state of musical taste in New York that chamber music, confessedly the most delicate and refined form of the art, rarely succeeds in attracting any but a faithful few out of the mass of those who claim to be lovers of music.

Philharmonic Society Concert.

THE fifth public rehearsal and concert of the present season of the Philharmonic Society took place as usual at the Academy of Music on last Friday afternoon and Saturday evening, and both had the customary large and fashionable attendance. From an artistic standpoint the concert was not quite equal to most of its predecessors, not on account of inferior playing on the part of the members of the Philharmonic Society, but because of the weakness of the program chosen for the occasion.

The best number on the program was the opening one, Bach's suite in B minor, No. 2, in the revised Franz edition. This beautiful work was well played by the string quartet and three flutes, of which latter Mr. Oesterle as usual did the principal and best share of the work. It was unwise to trust the violoncello solo to Mr. Bergner, for whatever that gentleman's merits may have been in the past, at present his tone is poor, weak, scratchy and his intonation is oftentimes faulty.

The novelty of the evening was Bernhard Scholtz's new symphony in B flat, op. 60, dedicated to the University of Breslau, in recognition of which the author was awarded the doctor title *honoris causâ*. It is one of the most barren Kapellmeister works that we have heard for many a day. The first movement and the slow movement in D minor are absolutely wearisome, on account of the absence of fresh or even pregnant thematic material. The scherzo is much better than the rest of the work, and the last movement would also be acceptable were not its contents derived from Schumann's symphony in B flat and from the tailors' chorus from Wagner's "Die Meistersinger?" As it is, the two originals are so vastly superior to the adaptation that this finale, on account of it, lost its effectiveness. The symphony as well as the closing number, Berlioz's "King Lear" overture, one of the best works the eccentric Frenchman ever wrote, were played under Theodore Thomas's concise guidance with faultless precision and great care of shading and rhythmic nuances.

The soloist of this concert was Mme. Helene Hastreiter, the favorite contralto from the American Opera Company, who rendered Haydn's aria in E flat, "Ariadne auf Naxos," and Liszt's "Mignon" with refinement and fine voice. The aria, with an orchestral accompaniment scored by E. Frank, is very pretty and almost dramatic, but, in spite of two cuts made in the same, it proved somewhat too long. The Liszt setting to Goethe's words so pleased the public that Mme. Hastreiter, both at the public rehearsal and at the concert, was obliged to repeat it.

Pianoforte Recitals.

MR. A. VICTOR BENHAM gave two pianoforte recitals at Steinway Hall on Tuesday afternoon and Saturday evening of last week. The programs for these, comprising works by Bach, Beethoven, Mozart, Schumann, Chopin and Liszt, were well chosen and showed the high musical aims of the concert-giver, but they were in scope too ambitious for the young pianist's abilities. He has an excellent finger-technic and plays cleanly, but his conception of such works as the Bach "Chromatic Fantasia and Fugue," Beethoven's "Appassionata Sonata" and the "Fantasiestücke," op. 12, by Schumann, was still somewhat immature and in some instances even puerile. Mr. Benham's playing, however, gives promise of future improvement.

In direct contrast to the above were the performances of the "Cowboy" pianist, A. O. Babel, who pounded the fine Steinway grand piano at the same hall on Friday evening and Saturday afternoon before small audiences. Whether or not the gentleman in buckskin pantaloons and woolen shirt is a genuine cowboy or not, there is one certainty—that is, that he plays like one. His scale and octave playing could indeed only have been acquired by considerable practice on the instrument, all reports to the contrary notwithstanding; but his musical taste, as shown in his

program, in his alleged compositions and in the absolutely unmusical rendering thereof, leaves no doubt in our mind that if Mr. Babel is no genuine cowboy that he ought to be one, or, at least, confine his performances to a cowboy audience. As for the rest, the least said the soonest mended.

Opera in Fragments.

THE custom of giving fragments of various operas in benefit performances is one that does not commend itself to the judgment of serious music lovers. Usually the operatic hash is prepared in order to enable all the artists in a company, or many volunteers from different organizations, to appear to their own advantage. This reason did not obtain, however, in the performance given for the benefit of the Workingmen's School of the Society for Ethical Culture, on the 8th inst., as the bulk of the work of the evening fell upon one set of artists. It would have been more dignified and certainly more enjoyable to many, if instead of the second act from "The Flying Dutchman," the second act from "Fidelio" and part of the third act from "Die Meistersinger," any of these operas had been given entire. The German company was equipped for a fine performance of "Fidelio," and it would have been a pleasure to have heard Beethoven's opera even as a *post festum* entertainment. The representations were conducted by Herr Seidl, and, though giving indications of a want of preparation and interest, afforded keen pleasure. The audience was large, and, of course, enthusiastic.

A New Jardine Organ.

THERE was a handsome church organ on exhibition, Saturday last, at Jardine & Son's factory in East Thirty-ninth-st.

The instrument was built for the Metropolitan Church of Washington, and Mr. Jardine invited the public to come and hear its fine qualities tested.

About a hundred persons availed themselves of the invitation.

George W. Morgan, the veteran, awoke the echoes of the factory by playing the overtures to "Tannhäuser" and "William Tell," and then amused himself by rendering variations of the "Russian Hymn."

Dr. S. Austen Pearce then made the organ talk by playing the vorspiel to "Die Meistersinger" and what he called an extemporaneous fantasia.

Other performers during the afternoon were Henry Eyre Browne, of the Brooklyn Tabernacle, and Dr. John M. Loretz, also of the City of Churches. Miss Edmundson, the organist of St. George's Church, of Newberg, was an interested listener.

The organ will be opened in Washington by the leading organists of that city on April 26.

The instrument contains two manuals and twenty-seven registers and pedal movements.

It has a solid foundation of sixteen feet and eight feet diapason stops.

The solo stops, among which are a viola, flute harmonic, oboe, aeolina, melody diapason, clariana, French trumpet and bassoon, are of pure intonation and individuality of tone. The action is on Jardine's improved simplification system, rendering a firm and pleasant touch.

The front is of the new style, displaying the pipes symmetrically grouped.

Following is the scheme:

Compass of great organ, CC to A, 58 notes.
 Compass of swell organ, CC to A, 58 notes.
 Compass of pedal organ, CCC to D, 27 notes.

GREAT ORGAN.

Pipes.	Pipes.
1 8-foot open diapason..... 58	6 4-foot principal..... 58
2 16-foot double open diapason..... 46	7 2-foot twelfth..... 58
3 8-foot melody diapason..... 58	8 8-foot fifteenth..... 58
4 8-foot viola De Gamba..... 46	9 8-foot oboe Gamba..... 58
5 4-foot flute harmonic..... 58	

PEDAL ORGAN.

1 10-foot open diapason..... 27	2 16-foot bourdon..... 27
---------------------------------	---------------------------

COUPLERS.

Swell to great.	Swell to pedal.
Great to pedal.	Bellows to pedal.

SWELL ORGAN.

1 Open diapason..... 58	5 Principal..... —
2 Stopped diapason, with clarinet-flute..... 58	6 Flageolet..... —
3 Aeolina..... 58	7 Trumpet..... —
4 Clariana..... —	8 Bassoon..... —
	9 Tremolo..... —

COMBINATION PEDALS.

Forte to great organ.	Balanced swell pedal.
Piano to great organ.	

Jardine & Son have been established in New York for half a century. They have built the great organs in the cathedrals of New York, Mobile and Pittsburgh, of St. George's, St. Paul's M. E. and the Fifth Avenue Presbyterian churches, of this city; St. John's M. E. Church and the Tabernacle and St. Agnes Church, of Brooklyn, and the Church of the Epiphany, of Philadelphia, containing four manuals each and thirty-two feet pedal pipes.

—The cable announced on last Saturday that on the previous evening Mme. Patti was loudly hissed at Valencia, where she appeared in "Traviata." The disturbance was created in consequence of hitches in the first duet. Mme. Patti at once left the theatre and returned to her hotel, escorted by police. We do not want to say that the scandal was a deserved one, but we have often noticed that artists who have achieved a great reputation become indifferent toward the public and their duty. They fail to attend rehearsals, and in concerted numbers they spare their voices and efforts, and consequently do not sing as well as they can and ought to.

Buffalo Bits.

THE Liedertafel Society gave a pleasant concert recently under the direction of Mr. Mischka. Mrs. Luther and Miss Barnes—two local vocalists, were the soloists. The latter has an exquisite contralto voice of great power and beauty. This club is now holding a fair in their new hall and expect to clear over \$1,000. The Philharmonic String Quartet varied their last program with vocal music. Mrs. Thiele, a pleasing vocalist, rendered two of Schubert's songs and a Handel song effectively. The recent concert of the Musical Association was an enjoyable affair. We were much pleased with Miss Helen Dudley Campbell, of the American Opera Company, but sadly disappointed in the selections which she and Miss Walker gave us. We hope that they will give us a chance to hear them in something as beautiful and not quite so threadbare as "Wert Thou in the Cauld Blast" soon.

We are delighted with the capabilities recently developed in chorus singing here. Spohr's "Last Judgment" was rendered in a superior manner, and we have seldom heard more efficient singing than was given on that occasion under the leadership of the well-known Signor Mino. The same musical association, now a permanent and growing organization, is now studying Rheinberger's Christoforus. Preisch, a Buffalonian, now studying in London, has sung at several private concerts with great success. The choirs at the various churches are disintegrating and reforming. There is the greatest chance for improvement in this direction. We can boast of but few first-class choirs here, and the selections are not of the best. It is to be hoped that the "Sanctus" from the "Last Judgment" will be rendered by some chorus choirs, for it was a well-nigh perfect piece of chorus singing as given at the association concert.

Detroit Descant.

DETROIT, March 5.

SINCE my last letter the "Nevada Grand Concert Company," under the direction of that arch prestidigitator, Mr. C. A. Chizola, has come and is gone. One concert, January 26, was enough; everybody went; the house (Whitney's, owned by the United States Government) was well filled, and everybody thought Edmond Vergnet "perfectly divine." Musicians applauded Gustave Lewita, whose only error is that of playing a Beethoven sonata at a miscellaneous concert; Casati, the advertised "violin virtuoso," played no better nor worse than many other violinists that we have heard before; Signor Buti sang abominably; dear old Paolo Giorza accompanied with the same love for his work that made him so famous a quarter of a century ago, and Mme Nevada, or rather, Mrs. Dr. Palmer, received much applause, a basket of flowers—the gift of a bevy of enthusiastic school-girls—and extensive notices rather divided in their appreciation of her much-advertised talents and charms.

On February 17 Mr. de Zielinski entertained a large gathering of invited guests with a musical soiree, in which Mr. Rheiner (violin) and Mr. Shippe (violinello) assisted the numerous pupils that figured on the interesting program, which embraced a very well written "May Song" (in MS.) for soprano voice with violin and violinello obligato, by that erudite violinist, Mr. Johann H. Beck, of Cleveland.

On the following evening Mr. Carl Zoberbier gave an interesting exhibit of his skill as organ virtuoso at the Church of Our Father, where he officiates as organist. Mr. Zoberbier played the D minor toccata and fugue, by Bach; Allegretto Grazioso, by Tours; a number from Jensen's "Wedding Music," Ritter's sonata, op. 11, and Johnson's "Processional March," op. 32. Mr. William Luderer contributed an excellent reading of Paganini's sonata No. 12, for violin; Miss Harrah was ill-advised to sing two selections in the dictation of which she was very unhappy.

Tuesday evening, February 25, the Schultz Quartet gave their fourth concert of the series, with the assistance of Miss Woodbridge (piano), Mr. Homer Warren (baritone), and Mr. F. L. Abel (second violinello). Mendelssohn's piano quartet, op. 1, was the best given number; Schubert's quintet, op. 163, was less effective, and the beauty of its simple melodic form badly marred by an attempt on the part of the program-maker to describe it as a piece of programmatic music with hills, leafy woods, quails (not on toast), gaily-attired huntsmen, a hidden chapel, soldiers on drill, &c., &c., all of which the audience failed to recognize.

Miss Emma L. Scroggs, the very efficient soprano at the Church of Our Father, gave, on February 24, a vocal recital before a very appreciative audience, interpreting, with much grace and sound musical understanding, selections from Denza, Gounod, Schumann, Lassen, Jensen, Franz, &c., closing

with Braga's Vallachian melody, better known as "Angel's Serenade." The Schultz Quartet assisted.

On Tuesday, March 2, Mrs. A. B. Wilson gave an interesting exhibit of the work done by her pupils. There was a happy mixture of Chopin, Streaboz, Mason, Disbecker, Schubert, Gumbert, &c.

On Wednesday the School of Music entertained its host of friends with a concert at Fraternity Hall, the principal and perhaps most amusing part of the concert being a long address to the public by the vocal instructor of the above-named institution, in which unexpected harangue the public were entertained with valuable (?) information anent his (the instructor's) method and its results! On the same evening another very laughable entertainment was going on at Whitney's Opera House—owned by the United States Government—namely, the representation of Sullivan's "Mikado" by Starr's Comic Opera Company. Signor Torriani, whose name appears as musical director of this cheap company—with the exception perhaps of three or four people—did the most extraordinary things with the various movements, and the naturally not prepossessing Grace Atherton added to the horror of the already terrified children with her hideous make-up and more hideous singing out of tune. The orchestra—what a farce!—was made up of a few strings, a flute, clarinet and a cornet, that could not possibly keep up with the prestissimo of the distinguished Torriani, actively engaged swinging with one hand a baton and grinding with the other tonic and dominant harmonies out of a cheap piano. The gods were out in force, and enjoyed immensely the idiotic vagaries of Miss Duryea as Yum-Yum and Mr. Harvey as Nanki-Poo. Ko-Ko.

Louis Maas's Second Chamber Concert.

BOSTON, March 6.

LAST night Miller Hall was filled with an appreciative audience, the occasion of which was Louis Maas's second chamber concert. The first one was so successful that it could not help but draw the music lovers with such a choice program as was presented to them. The opening number was Beethoven's Kreutzer Sonata, for piano and violin. Mr. Maas had the assistance of Mr. Franz Kneisel, and the reading of that great work was all that could be desired. More care for all details, shadings, sweet repose (principally in the theme and variations) could not be expected. Maas and Kneisel felt the importance of their undertaking, and although the last movement was taken at a speed which might make one fear for the result, it was carried through in such a clear and precise manner that, as the last chord fell on our ears, tremendous applause rewarded the two artists for their splendid efforts. Schumann's trio was admirably rendered in all its details—and such a beautiful work! Why do we hear so little of Schumann? Louis Maas's numbers were the "Variations Sérieuses," by Mendelssohn, which he played in a masterly manner, combining delicacy, taste, expression and strength in the bravura passages of that difficult composition. Schubert's "Barcarolle" seemed to glide under his fingers; the accompaniment from either hand to that fine melody bubbled to the surface like a rivulet toward the stream. Liszt's transcription, "Am Stillen Herd," from Wagner's "Meistersinger," had a very strong rendering. It deviates somewhat from Liszt's style of writing, and from what I can judge it is a faithful reduction from the score, with an occasional passage, which, however, is in perfect harmony with Wagner's conception. It is very difficult and quite effective. Louis Maas is to be congratulated for giving such excellent and well-prepared programs, and after hearing such a concert one feels a happier and better man.

CALIXA LAVALLER.

Boston Bits.

BOSTON, March 12, 1886.

PROBABLY the most unique thing this week in musical literature is the attitude of the Transcript toward Rafael Joseffy. That paper calls his playing of the Rubinstein concerto "sheer slam-bang pounding," "a very coarse, hammer-and-tongs sort of playing," and this in the face of the most enthusiastic praise from every artist, pianist and critic in Boston who has given any publicity to his views. Of course, such views reflect only on the Transcript itself, but in order to form a definite estimate of them it is necessary to make a comparison of the Transcript with itself. If we take up former issues of the paper we find that the only playing which is absolutely faultless in style, which is perfect in technic, which is really marvelous, is that of Mr. Lang. He is infallible, the supreme pontiff, the

Pope of the piano. In order, then, for Rafael Joseffy to receive the praise of the Transcript, which God forbid, he should take lessons of Mr. Lang, and play with his music before him and his eyes glued to the notes. If he could do this he might not be wholly condemned by the Transcript. Turning from this unpleasant subject we have to record an interesting concert on Monday given by Mr. John A. Preston. This enterprising young pianist, after an intermission, we believe, of several years, has again come before the public, and in a very satisfactory way. Mr. Preston's playing has improved in refinement and brilliancy since we last heard him, and these qualities showed to special advantage in the three Rheinberger pieces for the left hand, and in the Sgambati "toccata." The rendering of the Saint-Saëns sonata for piano and violin was intelligent and musicianly. Mr. Preston was assisted by Mr. Adamowski (violinist), who has no reason to be proud of the way in which he played his solos. His intonation was sadly defective, and his technic inadequate.

The "Concerts Artistiques," by Fräulein Lehmann, Franz Rummel and Ovide Musin have not had as good houses as the reputation of the artists and their very excellent performances deserved. The Lenten season is partly responsible for this, and possibly the lack of society pull about their concerts. A great many people go to certain concerts because it is the fashion.

SECUNDA.

Baltimore Critics.

BALTIMORE, March 14, 1886.

LAST June a correspondent from here, signing himself "Amateur," took occasion to take the critics of the daily press to task, and very justly pointed out their inability to do credit to their supposed calling. It might be well to inform your readers, in fact, "Amateur" himself, that a critic has been discovered. He contributes to the American. He has actually criticised a performance—and an amateur performance at that—and given for the benefit of a charity. Surely we have great things to expect here in the future.

ANOTHER AMATEUR.

The chorister who was tossed over the fence by a bull was willing to concede that for once he got the wrong pitch.

A famous tenor has injured his voice by having a toothpick lodge in his throat. He probably swallowed the toothpick to give his voice more timbre.

The main attraction at the Casino Sunday night concert was Mme. Judic, who sang with that chic, esprit and dash so characteristic of the French lady. All her selections were twice encored by a large audience.

Smith, when asked whether he had seen the "Walküre" horse at the Metropolitan Opera House, said that he did not need to go to the opera for that, as "Walk your horse" might be seen on most any wooden bridge in the United States.

Prof. Louis Koehler, the celebrated musical writer, died at Königsberg, in Prussia, on the 16th ult. He was born at Brunswick on September 5, 1820, and was a pupil of Sechter and Seyfried. Koehler must be classed as the most important musical pedagogue, especially as far as pianoforte playing is concerned, of the last twenty years, and his "systematic guide to pianoforte-playing," as well as his numerous studies, will live as long as the instrument is taught. Besides these he wrote: "Piano-Fingering," "Piano Lessons, Studies, Experiences and Advice" (fourth edition in 1877), "Harmony and Thorough Bass Simplified" (third edition in 1880). Koehler's revised editions of the classics, sonata studies and selections of études are most commendable. Of greater compositions he leaves his "Music to Euripides," "Helena," three operas entitled "Prince and Painter," "Maria Dolores" and "Gil Blas," and an eight-part "Lord's Prayer," op. 100.

THE HARDMAN

P
I
A
N
O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.

NEW YORK.

NEW YORK.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.
Microfilm of a copy in

The Newberry Library - Chicago 10 - Illinois

Professional Cards.

WOULD ACCEPT A FEW MORE STUDENTS for thorough instruction in Harmony, Counterpoint or Composition; Terms, \$5 per lesson. Reference, Charles F. Tretbar, Steinway Hall. F. DOLAND, Pupil of E. F. Richter and Moritz Hauptmann. Address 22 West 15th Street.

ADOLF GLOSE,

Solo Pianist and Accompanist.
(With Miss Clara Louise Kellogg's Concert Co., seasons 1881-82-83-84-85-86.)
Address 210 East Tenth Street, New York.

CAROLA DORN,

CONTRALTO,
Metropolitan Opera House; Opera, Concert, Oratorio. Address for lessons—voice culture of the best (highest) German school—ENGAGEMENTS, 216 West Fortieth Street.

AUGUST A. WOLFF,

Violin.
88 1/2 Park (Fourth) Avenue.

MAX TREUMANN,

Baritone, Concert, Oratorio and Opera. Vocal Culture. 1427 Park ave., bet. 80th & 81st sts., New York.

JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

VOGT CONSERVATORY OF MUSIC,

No. 19 East 14th Street, New York City.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

PROF. S. E. JACOBSON,

Violin School, Cincinnati, Ohio.

MISS KATE BENSBERG,

Soprano,
Concerts, Oratorio and Opera. Address L. M. Ruben, Manager, 40 Union Square, New York.

MISS JOSEPHINE E. WARE,

Concert Pianist, Accompanist and Teacher.
405 Lexington Avenue, New York.

CARL ALVES,

Vocal Instructor, 246 E. 58th Street, New York.

MRS. FLORENCE CLINTON-SUTRO,

Teacher of the Pianoforte and Concert Pianiste,
292 Fifth Avenue, New York.

MME. MURIO-CELLI,

Vocal Instruction,
No. 18 Irving Place.

MISS ELEANOR GARRIGUE,

TEACHER OF THE PIANOFORTE,
Residence: 100 East 17th Street, bet. Union Square and Irving Place, New York.
Miss Garrigue refers by permission to her instructors: William Mason, New York; Oscar Raif (Royal High School of Music), Berlin, and to Mr. William Steinway, of Steinway & Sons, New York.
For terms apply at the above address.

FREDERICK AND ANNA CLARK-STEINIGER

Have recently arrived from Berlin, Germany, and are prepared to receive pupils for instruction in their new system of Pianoforte Paving. This system, which was well received and extensively published in Berlin, greatly lightens labor for the student and pianist insures health and rapidly develops control of all the artistic powers. Apply personally or by letter at 24 Clinton St., Cambridgeport, Mass.

MR. AD. M. FOERSTER,

Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.

MR. WILLIAM COURTNEY,

Concert Oratorio and Vocal Instruction,
Address 27 Union Square, New York.

FREDERICK W. JAMESON,

Tenor. Oratorio and Concerts.
Care of George Colby, 23 E. 14th Street.

MISS HATTIE J. CLAPPER,

Contralto for Concert and Oratorio, Address Mr. W. COURTNEY, 27 Union Square, New York.

MAX BENDHEIM.

Basso Cantante for Oratorio, Concerts and Vocal Instruction.
Care of Wm. Knabe & Co.,
112 Fifth Avenue, City.

MISS LAURA B. PHELPS,

SOLO VIOLINIST.
"Miss Phelps possesses a fine technique, beautiful tone; indeed, all the qualities demanded of the virtuoso combined with youthful grace."
"OVIDE MUSIN."
Address, 24 Greene Avenue, Brooklyn, N. Y.

THEODORE SUTRO,

Attorney and Counsellor-at-Law, 99 Nassau Street (Bennett Building), uptown address, 292 Fifth Avenue, New York.

MR. FRANK H. TUBBS.

Vocal Instruction; Conducting Singing Societies.
11 E. 14th Street. Room 8.

MME. LOUISE GAGE-COURTNEY,

Vocal Instruction,
Address 25 East 17th Street, New York.

C. A. CAPP,

(Seventh Regiment Band, formerly Grafulla's Band),
tunes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:
25 Union Square, New York.

J. F. VON DER HEIDE.

Kullak's Academy of Music and Böttcher's High School for Pianoforte, Berlin. Pianoforte, Harmony and Counterpoint. Lessons in Ensemble Playing (Violin). Address STEINWAY HALL,
New York.

ANNA BULKLEY HILLS.

Contralto. Concert and Oratorio,
39 West 36th Street.

ANTHONY J. DAVIS,

Instruction in Music in all of its branches. Organist of Temple Emanuel-El, Forty-third Street and Fifth Avenue. Address Wm. A. Ford & Co., 25 Union Square, New York.

DR. L. H. FRIEDBURG,

40 East Tenth Street, New York.
Professor of the German language. Grammar, Elocution, Clear Pronunciation for Vocalists. Lessons at teacher's or at pupil's residence.

C. F. DANIELS.

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

Mme. ANNA DRASDIL-KERSCH,

CONTRALTO,

Herr JOSEPH KERSCH,

BASS-BARITONE,

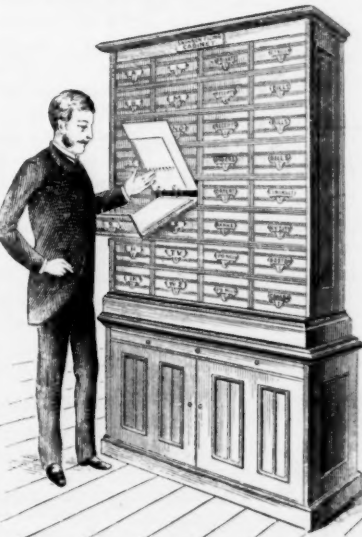
Graduate of the Vienna Conservatory.
Concert and Oratorio. Vocal and Piano Instruction, No. 337 Second Avenue, between 19th and 20th Streets.

PAPERS CAN BE EXAMINED

— IN THE —

Shannon Letter-Filing Cabinet

WITHOUT REMOVING THE FILE-DRAWER.

**LABOR-SAVING OFFICE DEVICES**

Shannon Letter and Bill Files, Filing Cabinets and Binding Cases, U. S. Document Cabinets, Schlicht's Standard Indexes, Patent Rapid Roller Damp-Leaf Copier. SCHLICHT & FIELD, Makers,
(Mention this paper.) 339 Broadway, New York.

O. J. RAMSDEN, Manager.

MISS DORA BECKER,

Concert-Violiniste. Address care of GEORGE W. COLBY, 23 E. 14th St., New York.

VICTOR S. FLECHTER,

Dealer in Fine Violins. Italian, French, German and other makers.
Address, 363 Fourth St., Cincinnati, Ohio.

M. DEYO,

Solo Pianist, and Teacher of the Pianoforte
Address Steinway Hall, New York.

MRS. HELEN AMES, SOPRANO,

CONCERT AND ORATORIO SINGER.
Address 129 W. 42d Street, City.

CARL MAND

BY SPECIAL APPOINTMENT

PIANOMANUFACTURER

TO THE

ROYAL COURT AND TO HER MAJESTY THE EMPRESS OF GERMANY

COBLENZ, GERMANY.

1880 DÜSSELDORF First Prize for overstrung Grands.
1880 DÜSSELDORF First Prize for overstrung Cottages.
1881 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1883 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.
1883 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1884 LONDON Member of the Jury, not competing.
1885 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.
1885 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1885 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jaëll, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

Promptitude,
Accuracy.

LOCK WOOD PRESS

HOWARD LOCKWOOD,

Proprietor,

PRINTING ESTABLISHMENT

Fair Dealing,
Full Count.

AWARDS FOR PUBLICATIONS, PRINTING AND ART.

PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION—1879—
1880—First and Special Degree of Merit;
also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION,
1880-1881—Four First Orders of Merit,
two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPOSITION,
1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special
First and two First Degrees of Merit, two
Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881—
1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION,
1882—One Gold and three Silver Medals,
Highest Awards.
CALCUTTA EXHIBITION, 1883—Silver Medal.

FINE CATALOGUE WORK A SPECIALTY.

CIRCULARS, Pamphlets, Catalogues, Books, Newspapers, and all kinds of work printed at moderate rates for good work. Photo-engraved plates, ready for letterpress printing, by the best process, furnished in facsimile or reduced size, from an ordinary proof-sheet, pen-sketch or photograph. *Send for Estimate.*

Nos. 126 & 128 DUANE STREET, NEW YORK.



SYLVESTER TOWER.

MANUFACTURER OF

PIANO FORTE & ORGAN KEYS.

ALSO DEALER IN

GRAND SQUARE & UPRIGHT

PIANO FORTE ACTION.

137 to 145 BROADWAY,

NEAR GRAND JUNCTION RAILROAD.

CAMBRIDGEPORT, MASS.

ESTABLISHED 1880

THE MUSIC TRADE.

SOUTHERN TRADE.

A GENTLEMAN prominently connected with the piano trade, who has just concluded an extensive business tour through some of the Southern States, gives us the conclusions he has reached on the general aspect of Southern trade, and the particular condition and prospects of some of the leading firms in that section of the country. Beginning with Jacksonville, Fla., the trade in that section has been uncommonly good, considering the immense losses sustained by property owners throughout the State, owing to the severe and unprecedented frosts which have in a great measure, especially in certain sections, almost ruined the fruit industries, on which Floridians mostly rely. As our readers probably know, the business in the land of flowers depends almost wholly on the result of the fruit crop, and as a natural result articles of luxury, whether a cheap or high-priced piano or organ, are sold, even in good times, on time-payments, which in good years are generally taken up on or before maturity, and in poor years, as a natural consequence, payments must be extended.

Owing to the natural resources and increase of population, both from immigration and through the influx of Northern capitalists, trade has increased within the last few years to considerable proportions, and, notwithstanding the enormous losses met with by property owners throughout the State, the trade this year shows marked improvement over previous years when capitalists realized their full expectations.

Messrs. Merryday & Paine, the only dealers in the State of Florida who do a music trade exclusively, and who concentrate their whole attention upon it, representing Steinway, Knabe, Decker Brothers and Wheelock pianos and Estey organs and W.W. Kimball organs, and a general line of music, are entitled to great praise for their successful endeavors to elevate the standard of music.

St. Augustine, with its enormous winter population of Northern families, will present in time one of the best fields for intelligent representation of artistic goods in this line, especially so when Mr. H. M. Flagler, of the Standard Oil Company, shall complete his new Ponce de Leon Hotel, which we understand will cost upward of \$2,000,000, and which is made of the Coquina shells found on the beach at St. Augustine. A good tuner and regulator can find all the work he needs at good prices here.

Georgia was the next State visited, and the trade there looks very promising. The most enterprising houses in Atlanta are Phillips & Crew, the Estey Company and F. L. Freyer & Co. The Estey Company has been devoting much time to the organ trade, and is now vigorously at work introducing the Estey piano. Phillips & Crew, representing as they now do Steinway & Sons; W. Knabe & Co., Behning & Son, Hallet & Davis, &c., cater to the influential musical families throughout their section, doing a business which is thoroughly conservative and substantial.

F. L. Freyer & Co. are selling the Kranich & Bach pianos, and are receiving their share of trade. As there is no individuality preserved among dealers who handle Kimball's goods, owing to the peculiarity of the "Chicago system," responsible dealers are loth to make an alliance with that large company. The Kimball organs are held at exceedingly low prices, and the dealers who handle them offer them on terms hitherto unprecedented and certainly inimical to business interests as we understand them in the North.

In the Carolinas the piano and organ business is yet in its infancy, and, while showing some advance over previous years, does not enter as an important factor in this industry.*

In Virginia, however, it is quite the reverse, as the trade in that State is flourishing, and, while long time is given by all dealers, the growth is perfectly normal and healthy. Messrs. Ryland & Lee still retain their old position and continue to handle the Steinway and the Fischer pianos and Mason & Hamlin organs. Since the dissolution of Ramos & Moses each of these gentlemen has a firm of his own. W. D. Moses & Co. represent the Hardman piano and Kimball organs, and M. B. Ramos & Co. Knabe, Behning and Emerson pianos. There are no other firms in this line in Richmond or vicinity that amount to much.

Washington is flooded with pianos and organs, there

* Charleston and Wilmington were not visited.

being over one dozen firms in that city, and yet, considering the enormous amount of wealth centred in Washington, especially during the session of Congress, comparatively little business is done outside of renting to those parties that one would naturally suppose would become investors instead of renters. W. Knabe & Co., of Baltimore, have a branch house in Washington; so have Sanders & Stayman, of Baltimore, and F. G. Smith, of Brooklyn; the Stieff piano, of Baltimore, is also represented.

E. F. Droop controls the instruments with which he has been identified for over a quarter of a century as a partner of W. G. Metzgerott, deceased. These instruments are the Steinway, the Gabler and others.

The firm of W. G. Metzgerott & Co., consisting of the sons of Mr. Metzgerott, his widow and a partner represent Chickering, Hardman and Briggs and Haines pianos; also James & Holmstrom and Clough & Warren organs. The house is very energetic. J. F. Ellis & Co. represent Behning & Son and the Weber. Mr. Bailey is at the head of affairs with this firm.

Henry Eberbach is the representative of the Steck piano, and handles it and the Emerson piano in style.

The general impression of our informant is, that while the piano trade of the South might certainly be better, it could unquestionably be very much worse than it is.

The trade in all sections shows a marked improvement over previous years; the strikes and consequent troubles we endure in the North have not been felt by our Southern friends, and with the opening up of spring our informant believes a healthy development in all branches of trade in the South will result. Hopes are entertained that the cotton crop will be large and the demand for it will increase over that of last year.

Many dealers have learned by experience not to over-reach themselves by selling on too long time, and this can only result in the mutual satisfaction of both dealers and manufacturers. A more elevated taste for music is developing in the South, and with it the demand for higher grades of pianos and organs is perceptibly felt. This is almost wholly due to the position taken by the leading houses mentioned above, who have strenuously endeavored to introduce the better article both in music and musical instruments.

MISTAKEN IDENTITY.

WE regret to find such an excellent paper as the London *Piano, Organ and Music Trades Journal* err in mistaking one individual for another, especially as the interest involved makes it a serious matter. In its March number it confounds George Gemünder, the Astorian sage, with his brother, August Gemünder, who is in the musical instrument business in the Bowery in this city. To make it plain, we will state that the great Gemünder, whose instruments were on exhibition in London and about whom Wilhelmj wrote the now famous letter to THE MUSICAL COURIER, is George Gemünder, who resides at Astoria, Long Island, N. Y. There is no other great Gemünder in existence, and whenever the great one is referred to it is George Gemünder of Astoria, Long Island, N. Y.

A PROMINENT Boston firm of piano manufacturers, who are making a high-grade piano, desire the services of a first-class traveling salesman to cover the Western field. The pianos made by the firm in question are among the most salable instruments at present before the trade, and the house itself is dignified and systematic in its business methods and can utilize the services of a competent man only. Such as reflect upon this, please address Trade Editor, care of THE MUSICAL COURIER.

EVERY piano and organ manufacturer, and, in fact, every large firm in the music trade, should send three dollars (\$3) to THE MUSICAL COURIER and secure a copy of Rost's "Directory of the Music Trade of the United States." It contains about 6,000 names of dealers in pianos, organs, musical instruments and sheet music, also the names of all the manufacturers of pianos and organs in this country. Sent prepaid to any address on receipt of \$3. Address, THE MUSICAL COURIER, No. 25 East Fourteenth-st., New York.

CAN anyone tell us what the object can be in exposing iron frames of pianos two years to the open air before making use of them? We ask for information.

CORY BROTHERS, of Providence, R. I., made an assignment, and a statement of the affairs of the firm was to be here yesterday, but did not arrive in time for this week's issue of THE MUSICAL COURIER. Boston houses are probably the chief creditors.

A Progressive Firm.

WE, in this issue, announce definitely that the negotiations which have been pending between Messrs. Sohmer & Co. and the owner of a large tract of land in Long Island City, facing the East River, have been closed by the purchase of the land on the part of Sohmer & Co., who will begin to build an extensive piano factory as soon as the plans of the architects have been selected and approved. It has been decided by the firm to construct not only a series of large buildings, but to utilize all the very latest improvements that can be applied to a piano factory, and incorporate them in their buildings. A complete description of the plans, &c., will be given in a coming number of THE MUSICAL COURIER. However, as this is one of the most important steps taken by one of the foremost firms in the line, we consider it apropos to make some special comments.

If enterprise, progress, business judgment and mercantile honor and modesty are concentrated in any firm in the piano manufacturing business—if, we say, all these qualities are combined in one firm, that firm is Sohmer & Co. The history of the firm can hardly be said to have begun until the Centennial days, a decade of years only, and yet the name "Sohmer" is to-day established in every city or town in this country where music is at all cultivated. In fact, so thorough and unrelenting has the house labored, and with deserved success, to establish their present reputation as piano manufacturers that the word "Sohmer" is in nine out of every ten cases, unconsciously as it were, followed in the mind by the word "piano."

The business of the firm has grown gradually, but with remarkable steadiness of increase, so that the accounts of sales of each year represent an increase over the year previous, making it in all a progressive record. The natural growth and expansion of the business compelled the firm to take in addition to their old factory the present factory on Twenty-third-st. This happened in 1882, and last year the old factory and the warerooms had to be enlarged to facilitate the constantly and rapidly growing trade of the firm.

The step just consummated was really more urgent than is generally known, for Sohmer & Co., notwithstanding the enlargement of their present quarters, are pressed for room, and were compelled in view of future prospects to secure facilities which could enable them to manufacture under the very best auspices.

Now ample space has been secured for large factory buildings and lumber yards, and the placing of the first foundation stone of the new Sohmer factory will mark a new epoch in the history of this progressive house—Sohmer & Co.

Caught in Halifax.

THE following despatch was printed in the Sunday dailies. It is difficult for us to believe some of the statements contained therein.

HALIFAX, March 13.—John H. W. Cadby, of Hudson, N. Y., was arrested on the Quebec express train as it was coming into Halifax last evening. He is charged with forgery, his victims being two banks in Hudson. Cadby was the proprietor of a large music store, and had, it is supposed, been carrying on his forgeries for some time. When his crime was discovered, nearly two months ago, he fled into Upper Canada.

He was pursued by District Attorney Gardiner, of Columbia County, N. Y., who followed the fugitive to Halifax, traveling on the same train with him from Quebec. Cadby was accompanied by a young man, who is supposed to have been his accomplice. The latter was not arrested. When Cadby fled from Hudson, forgeries to the extent of \$6,000 had been discovered. Extradition proceedings will be taken at once.

Latest.

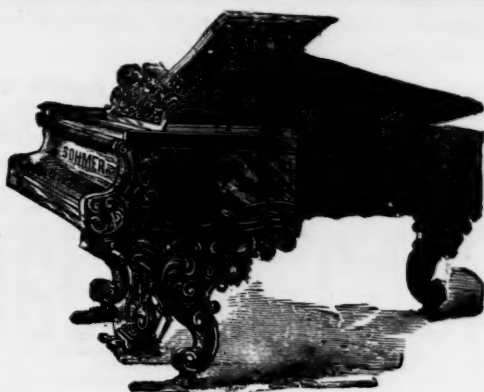
HALIFAX, N. S., March 15.—Cadby, the music dealer of Hudson, N. Y., who was arrested here on Friday for forgery, left this morning for Hamilton, Ont. The Chief of Police of Hamilton arrived here on Saturday, and, on application being made to Judge Johnson, Cadby was handed over to him. He will be brought before the court at Hamilton, when the argument for his extradition will be heard.

Another Royal Purchase.

SOME time since the Crown Prince of Portugal purchased a Clough & Warren organ, and now comes an order from His Majesty the King himself for one of their largest and elegant styles of instruments. This is but one of the many instances of purchases made by royal personages and foreign potentates, and furnishes a "flood of eloquence" in favor of the intrinsic merits of the "Clough & Warren."

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

JOHN FRIEDRICH & BRO.

IMPORTERS & MANUFACTURERS OF

VIOLINS, CELLOS & BOWS

NO 80 SECOND ST.

Betw. 1st & 2nd Ave's.

NEW YORK.

Artistic imitations of the best Italian models our speciality. A variety of old and new instruments, artist's bows, strings &c. constantly on hand. Repairing done in a superior manner.

ILLUSTRATED CATALOGUE ON APPLICATION.

**IVERS & POND
PIANOS**

— UNEXCELLED IN —

Beauty of Tone,

Elegance of Finish,

Thoroughness of Construction.

WAREROOMS: 181 & 182 TREMONT ST., BOSTON.

Factories: Albany and Main Sts., Cambridgeport.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER

ESTD 1840.

PIANOS

RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREROOMS: —

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,

PIANO-FORTE

HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

THE CELEBRATED

WEAVER

Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the
WEAVER ORGAN AND PIANO CO.
FACTORY: YORK PA.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway.

NEW YORK.

JARDINE & SON,

ORGAN BUILDERS,

319 & 320 East 20th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:

Fifth Avenue Cathedral, N.Y.,

4 manuals; St. George's Ch.,

N.Y., 4; St. Paul's M. E. Ch.,

N.Y., 4; Fifth Avenue Pres.

Ch., N.Y., 3; Brooklyn Tab-

ernacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.,

San Francisco, 3; Christ Ch.,

New Orleans, 3; and Pitts-

burgh R.C. Cathedral, 4.



Who is This?

THE young man whose picture we produce herewith is Mr. F. H. Wheeler, who is "on the road" for the well-known, active firm of C. C. Briggs & Co., Boston. He is a decidedly intelligent salesman and is succeeding in selling many Briggs pianos, and when he does not succeed in selling any he makes an excellent impression, which is good capital for future purposes.

The following announcement is taken from the semi-occasional *Music Trade Review*:

Messrs. Behning & Son are removing their warerooms from Fourteenth-st., New York city, to the second floor of their factory, on 128th-st., near Third-ave.

It is just about as reliable as the article which appeared in the same paper taken from the *American (?) Art Journal* referring to the so-called Blumenberg stencil. Some of these great editors who are constantly writing about matters and things they know nothing of, should at least spend a little time to get the facts correctly when they, during long intervals, manage to print an original article. Messrs. Behning & Son are not removing their warerooms from Fourteenth-st., neither do they intend to remove any warerooms to the second floor of their factory building, for the very reason that they have a handsome wareroom on the first floor of their new factory. The simple fact is that they have removed a desk and safe and books to their uptown office in the factory. To announce that a large firm is leaving the "street" and virtually abandoning its retail trade, is quite a serious matter.

Probably Welles has had another attack of illness (?) or young J. D. Bill was out of town, for when he is absent Welles manages to get out a mighty poor sheet, especially when it is considered that he has about 15 to 20 days' time to produce it. Young Bill constitutes the brains of the establishment and he is active, energetic and ambitious and the future is bright for him—that is, as soon as he unloads Welles, for Welles is a fearful load to carry. Welles did not have sufficient journalistic instinct to call on C. D. Pease & Co. and ask that firm whether the Blumenberg stencil was made for the trade-editor of this paper or for some other person of that name. He simply took the story from the *American Art (?) Journal* (which he professes is the most stupid paper published in this country, and he is correct), and lost his best opportunity to prove weak-minded Thoms's incapacity. Fox, before printing the item, should have borrowed 50 cents and sent a half-rate message to C. D. Pease & Co., and he would have received an answer which would have prevented him from making a fool of himself. As to Nickerson dropping into the pit I laid for these intellectual lights of music—trade journalism, that amounts to nothing. His paper is only valuable for domestic purposes.

Outside of J. D. Bill and Harry Freund not one of these men has a future before him. They are all absolutely ignorant on the subject of pianos, organs, musical instruments and music, and not one of them can play even a chord on a piano to find whether the instrument is in tune or not. The firms in the business look upon their so-called judgment with supreme ridicule, and the attempt of all of them to defend the stencil frauds and damage this paper in its efforts to expose that cancer in the music trade is about as absurd as their wholesale

publication of the Blumenberg stencil. Gentlemen, you are a fine lot.

In the issue of March 3 the following remarks appeared in this paper:

In Chicago itself I notice that one organ manufacturer (Earhuff) has just been forced to advertise that he prefers to sell directly to the public. Earhuff cannot compete with Kimball or Story & Clark in their wholesale trade. These firms do business on the "Chicago system," and naturally drive smaller manufacturers into new methods if they mean to keep going.

On the strength of this we have received the following letter:

OFFICE OF JOHN G. EARHUFF,
MANUFACTURER OF PARLOR AND CHAPEL ORGANS,
PIANO AND ORGAN STOOLS AND
PUBLISHER OF INSTRUCTION BOOKS,
161 SUPERIOR STREET,
CHICAGO, March 10, 1885.

Editors Musical Courier:

DEAR SIR—I see in your last issue where you mention my name as a manufacturer who has been forced to advertise his organs at retail because he could not stand the competition of other factories in this city. Whoever your informant is he had better post himself and know what he is talking about; he is evidently working in some one's interest. I do not deny but that competition is strong here, but I do not believe that there ever has been a time since I am in business but what I got my share of the business going, and am happy to say that for the past two months I have had all the orders that I could fill, and not from retail customers either, but from the trade, and if your informant will step into my factory I will show him as busy a little shop as he has ever seen, and he will probably sing some other tune.

I am, gentlemen, yours truly, JOHN G. EARHUFF.

Mr. Earhuff must read the original statements more carefully. I did not say that he had been forced to advertise his organs at retail. It will be seen that I stated something entirely different; but I herewith reproduce Mr. Earhuff's circular, taken from the semi-occasional *Music Trade Review*, which appeared a few weeks ago, and in which it was published at his request:

Mr. Earhuff's Style of Doing Business.

The following circular has been sent us with the request to publish it:

To the Rev. Clergy and Teachers of America:

HONORED SIR—I beg leave to inform you that I have concluded hereafter to transact all business pertaining to the sale of Organs, to Clergymen, Teachers, and Congregations direct through my office, 161 Superior-street, Chicago, instead of through a General Agent as heretofore.

Thereby I guaranteeing you a saving from \$15.00 to \$25.00 on each and every organ bought by you, and as there are unscrupulous dealers who are now advertising a Peerless Organ, and expect to sell the same on the reputation I have gained on my make of the Peerless Organs, I therefore deem it but justice to myself and to you, and to ask you to be on your guard, and see to it that every Organ you buy for my make of Peerless has the name of J. G. Earhuff, Chicago, on the name-board.

A great number of you know what my Organs are, as you are using them, both in your families and congregations, but to those who have never heard of them or seen them, I would state to them that I have nearly 14,000 in use, and they are giving universal satisfaction, and I will be pleased at any time to refer you to several hundred clergymen, and thousands of families who are daily using them, which fact I think goes further than all the praises I could here bestow on them.

If you should desire something different from what is on this circular, I will be pleased to mail you my complete catalogue on application.

Prices herein quoted are subject to a trade discount as per inclosed slip.

Hoping to be favored with your orders, I am

Yours truly, JOHN G. EARHUFF.

This certainly is a bid for retail trade, and that may account for the fact that Mr. Earhuff's factory is so busy. I consider the idea an excellent one for a manufacturer who believes in becoming independent of the trade, and I furthermore think that Mr. Earhuff has been induced to issue the above circular on account of the Chicago system as represented especially by the W. W. Kimball Company.

The Hale factory, on Thirty-fifth-st. and Tenth-ave., is for sale in the hands of Morris B. Baer & Co., the real-estate brokers. An offer was made about six months ago, but the firm refused it. No offers are pending at present. There is a mortgage on the building, placed before the death of the late Mr. Hale. The fact that the building is in the market for sale is no indication that the piano manufacturing business of the Hale Company will cease; in fact, I may say it will not cease.

Since Greener and his former attorney, Morrison, have had a falling out, Greener has taken another lawyer, who, I hear, is worrying some of the firms whose cases were not in the hands of Messrs. Briesen & Steele. I should like to be able to get some definite information regarding this new lawyer of Mr. Greener; what kind of claim he is making and what the nature is of the argument he presents. The Greener claim has not been in existence since his own admissions were made under oath, and whoever pays him or his lawyer one cent may as well consider the money as thrown into the street.

Freight via New Orleans steamer to San Francisco was pretty cheap last week and may have continued this week.

I believe it was somewhere around \$1 per hundred for pianos; in fact, contracts were made on the basis of \$1 per hundred.

A postal-card from Germany asks the following questions: "Is not Mr. Charles J. Gross, 143 Camden-st., Baltimore, Md., the foreman of Charles M. Stieff's piano factory there? Or is he an independent piano dealer, not connected with Stieff?" I am requested to reply in these columns, and will do so by stating that Mr. Gross was at one time the foreman of the Stieff factory on Camden-st., Baltimore. Whether he occupies that position at present I cannot state. His name is not on the list of dealers just published in the new trade directory.

In the last issue of the *Indicator*, Mr. Fox, in referring to some remarks I made on what I called the "Chicago System," says:

The Chicago system is evidently a winning one, and is conducted strictly on business principles, hence Mr. Blumenberg's exposition of the same would have been anxiously looked for had not an Eastern contemporary taken the wind out of his sails by ventilating the so-called Chicago system in last week's issue.

I have seen nothing in any newspaper except THE MUSICAL COURIER on the "Chicago System," and therefore cannot understand to what Mr. Fox refers. I stated that that system had its pros and cons, and I think it has. It will in time be treated intelligently in some journals, and, as a matter of course, under those circumstances, Mr. Fox's views will not be applicable to the discussion.

The following communication has been received: "Can you tell me who makes the 'Conservatory' piano which is sold by the Root & Sons Music Company, Chicago?" It is impossible for me to tell, as I have not even seen the piano. The Root & Sons Music Company, of Chicago, is virtually controlled by the same persons who control the John Church Company, of Cincinnati. The Everett piano, manufactured in Boston, is made under the same auspices, with the assistance of Mr. William Moore. I do not believe that the "Conservatory" piano is a stenciled Everett piano. I hope not. It is probably a cheap New York piano, used chiefly by the Root & Sons Music Company, of Chicago, as an offset to the other cheap stencil stuff sold by the car-load in that busy centre.

I state it here that the stencil "racket" has seen its best days. It will never again flourish as it has in the past, and one of the most promising evidences of its approaching decline is the defence it is receiving at the hands of Thoms, Wells, Fox & Co.

They Want Eight Hours.

IT will interest many of our readers to look over the following reprint, taken from a Baltimore paper of last Thursday:

PIANO MAKERS WANT EIGHT HOURS.—The Piano Makers' Union held a meeting at Reidhard's Hall, West Pratt-st., last night, to discuss the eight-hour system. Mr. M. Fuchs presided and H. Vallmer was the secretary. Mr. Henry Dittmer and many others made forcible speeches. It was unanimously resolved that the working day be restricted to eight hours on and after May 1. A committee was appointed to address circulars to the employers to get their support of the movement. The union agrees that it will not ask any increase on the present rate of wages until such time as the increase is warranted by the condition of trade.

Patents.

WILLIAM MURPHY, St. John, N. B., has just been granted a patent (No. 336,134) for an octave-coupler for organs.

John Pursell, Sr., Thomaston, Conn., has received a patent for an ingenious piano stool. A series of braces form the legs, and by means of slots and pins the stool can be lowered or raised and the seat inclined. The invention appears to be very simple. (No. 336,156).

Louis Campiche, St. Croix, Switzerland, received a patent on a musical box. (No. 336,210).

Hilborne L. Roosevelt, New York, and C. S. Haskell, Philadelphia, received a patent for a pneumatic action for organs. It is, in fact, a patent pneumatic bellows for the wind-chest of a pipe-organ. (No. 336,351).

Edward H. White, of the Wilcox & White Organ Co., Meriden, Conn., has secured a patent for bending and voicing musical reeds. This patent is a very useful one and should be investigated by reed-organ manufacturers.

Fun.

From a German Opera.

EDITOR TIMES—Will you please tell me the origin of the saying "bully for you?"

SCHOOL TEACHER.

The Hand Organ.

EDITOR TIMES—Which is the easiest musical instrument to learn to play?

WAT.

—Buffalo Times.

Popular Designs for 1885-86.

THE NEW ENGLAND CABINET ORGANS.

THEY STAND

— AT THE —

Head of the List

— OF THE —

LEADING INSTRUMENTS

Of the World.

SO SAY THE PRESS, THE ARTISTS and PEOPLE.



— FOR —

Beauty of Design,

Superiority of Finish,

Excellence of Workmanship,

Faultless Tone Quality, and

Mechanical Improvements,

— THESE —

ORGANS

Are Without an Equal.

ALL INSTRUMENTS FULLY WARRANTED FOR
FIVE YEARS.



THE WORLD'S VERDICT!

THESE

ORGANS

Are Unquestionably

THE BEST MADE.



— MANUFACTURED BY —

THEY WIN

— THE —

HIGHEST PRIZES

Whenever Competing,

AND STAND THE MOST SEVERE
TESTS, ALWAYS GIVING PER-
FECT SATISFACTION.

Over 85,000 in Daily Use.



WE STUDY THE REQUIREMENTS OF
ALL CLASSES AND CLIMES.

The Church, Chapel, Hall,

Lodge and Parlor,

ALL FIND IN OUR

ORGANS

The Requisites Most Needed.

THE TRADE PREFER THEM,

Because the Easiest Selling in the Market.

THE NEW ENGLAND ORGAN CO.,

OFFICE AND WAREHOUSES,

Marble Buildings, 1297 & 1299 Washington St., Boston, Mass., U. S. A.

ILLUSTRATED AND DESCRIPTIVE CATALOGUES MAILED FREE TO ALL APPLICANTS.



—Alfred Dolge exported fifty-seven sheets of hammerfelt for grand pianos to Hamburg last week.

—The Belle Cole Concert Company, which started on a tour this week, will use a "Baus" upright.

—Mr. W. J. Dyer, of St. Paul and Minneapolis, was in Boston last week, and is expected here to-morrow.

—Mr. G. W. Lyon, of Lyon & Healy, Chicago, will take a well-earned rest in Florida during the current month.

—Wegman & Henning, piano manufacturers, Ithaca, N. Y., have had offers and inducements to locate in another town.

—Wood Brothers, Pittsfield, Mass., are not only doing a good piano and organ trade, but also an excellent sheet-music trade.

—The March number of the *Musical World* contains an elaborate article on the J. & C. Fischer pianos and the factory of the firm.

—Peck & Son have just issued a circular to the piano trade in which it is stated that the firm is ready to fill orders for their new large and small scale "opera" pianos.

—As will be seen in an article called "Southern Trade," published in this issue, Messrs. Phillips & Crew, Atlanta, Ga., have been appointed Steinway representatives.

—W. J. Smith, piano and sheet-music dealer, Springfield, Ill., is reported to have put on a chattel mortgage for \$395, and Kimball & Son, piano dealers, Walla Walla, Wash. Ter., a realty mortgage for \$7,500.

—Mr. Freeborn G. Smith has been spending a few days in Washington, D. C., superintending the architectural designs for the erection of a new and spacious building in which are to be the warerooms for the sale of the Bradbury pianos, which he intends shall surpass in elegance and convenience any piano warerooms outside of New York.

—William Warnes, Utica, has occupied new and handsome quarters in the Comstock Building in that city. He calls the rooms "Warnes's New Music and Fine Art Rooms." The floor is 24x125 feet, and according to description in the *Utica Observer* must be handsomely furnished. The art department is in charge of William Warnes, Jr.

—We are sorry to state that the Chicago Cottage Organ Company has suffered from a serious conflagration, which damaged the factory building, corner Ann and Randolph sts., Chicago. The catastrophe occurred last Friday, March 12, at 4:30 A.M. The *Chicago Indicator* states that of the 2,000 organs in process of manufacture more than two-thirds were destroyed, and that the net loss to the company is \$75,000. The paid-up capital stock is \$250,000.

—Hardman, Peck & Co. are prepared to furnish the trade with their new scale C cabinet grand upright piano. We tested the first one of these instruments sent to the Fifth-ave. warerooms of the firm and found it full and round in tone, easy and pliant in touch, even throughout the scale, and altogether a satisfactory instrument. The piano itself will fully endorse this statement.

—We notice that among the freight which was lost on the Cunarder "Oregon," that sunk on Sunday morning off the Long Island coast, was a case of musical instruments directed to some firm not properly indicated in the list, and two casks of music wire shipped to Alfred Dolge.

—The Guild Piano Company, of Boston, is busy arranging new agencies in New York State and Pennsylvania. Guild uprights are a selling commodity in a piano wareroom, if the dealer who manages it understands his business. Some of the latest styles are coming from the factory in fine shape.

—The new Hamilton Building, erected by Mr. Samuel Hamilton, Pittsburgh, Pa., will be ready for occupancy by April 1.

Mr. Archibald Ramsden, of London, who is well known as a piano dealer and one of the original "Vocalion" men, was one of the passengers of the Cunarder Oregon, which was lost last Sunday near Sandy Hook. As is known, all the passengers were saved.

A Simple, Certain Way.

(From the New Haven News.)

Up and down his store he strode
With a sad and sorry face.
On his mind there lay a load,
For no buyer ever showed
Himself within the place.

Then he found a simple way
To sell off his large supplies,
And thus to make his business pay.
Now if you question him, he'll say
"I always advertise."

Factory Hints.

"C. R." asks whether successive coats of glue, applied hot to wood or articles of a woody nature, would permeate the material, giving it toughness and rigidity, or would said glue remain as a mere coating, not permeating? If the glue would not materially permeate, what would you suggest as a fluid that would permeate and produce rigidity and, at the same time, have a preserving quality? It is desired that the article should be very cheap and the process very simple. A. Glue will not penetrate wood sufficiently to affect its stiffness or rigidity. Boiling the articles in thin glue for a few minutes will allow the glue to penetrate slightly further than the mere brushing of the hot glue upon the surface. Whatever can be forced through the grain endwise, that would dry easily and of a glutinous nature, would stiffen the work. These processes are tedious and expensive.

"P. H." desires a stain to imitate cherry. A. Rain water three quarts, annatto four ounces; boil in a copper kettle till the annatto is dissolved, then put in a piece of potash the size of a walnut; keep it on the fire about half an hour longer, and it is ready to bottle for use.—*Scientific American*.

Exports and Imports of Musical Instruments.

EXPORTS.		IMPORTS.	
Bremen—		Marseilles—	
Organs, 36.....	\$2,120	Organ, 1.....	\$75
Liverpool—		U. S. of Columbia—	
Organettes, 8 cs....	520	Musical insts., 5 cs..	263
Organs, 18.....	1,350	San Domingo—	
Organ, matls. 2 cs...	129	Organ, 1.....	140
British Australia—		Total.....	\$5,337
Organs, 40.....	740		
		IMPORTS.	
		Musical instruments, 223 cs.....	\$14,600

ROST'S DIRECTORY

—OF THE—

Music Trade Profession

Containing 6,000 Names of Firms in the Music Trade
and 4,000 Names of Professional Musicians.

— JUST OUT! —

Board Cover, \$3; Stiff Paper Cover, \$2.50.

Will be mailed, post-paid, on receipt of price.

Address

MUSICAL COURIER,

25 E. 14th Street, New York

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d Street, | Factory, 528 West 43d Street.

NEW YORK.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.
Microfilm of a copy in
The Newberry Library · Chicago 10 · Illinois

WESSELL, NICKEL & GROSS

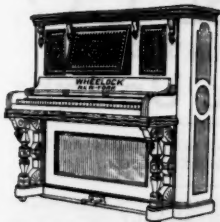
— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— * ESTABLISHED 1843. * —

WOODWARD & BROWN,
Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.

WHEELOCK PIANOS

MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREROOMS:

No. 25 East 14th Street,
NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of SQUARE, UPRIGHT AND COTTAGE

Piano-Fortes.

More than 40,000 Made and in Use.

EVERY PIANO WARRANTED FOR SEVEN YEARS.

— * Illustrated Catalogue Free. * —

Warerooms, 146 A Tremont St., Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— * APPEAL TO THE HIGHEST MUSICAL TASTE. * —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

THE LIGHTE & ERNST PIANOFactory: 524 & 526 West 43d St.,
NEW YORK CITY.**STURTEVANT & CO.,**Manufacturers and Sole
Successors.

ESTABLISHED 1840.

HIGHEST STANDARD OF WORK
AND REASONABLE PRICES.

AGENTS WANTED.

Office and Warerooms, 37 West 14th St

HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
indorsed by Liszt, Gottschalk, Weill, Bendel, Strauss, Saro
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**CLOUGH &
WARREN
ORGANS,**

— WITH —

Patent Qualifying Tubes,

— GIVING —

PIPE ORGAN
TONE.Goods, the Best.
Prices, Low.

STRICT PROTECTION.

Agents Wanted.

ADDRESS,

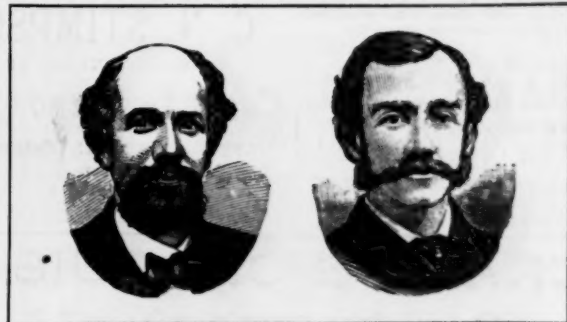
CLOUGH & WARREN ORGAN CO., Detroit, Mich.

**FREEBORN G. SMITH,**

— SOLE MANUFACTURER OF —

Bradbury Piano-Fortes,

MANUFACTORY CORNER WILLOUGHBY AND RAYMOND STREETS, BROOKLYN.



— THE OLD RELIABLE —

"BRADBURY" PIANO

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—664 and 666 Fulton Street.

BROOKLYN—95 Broadway, E. D.

BROOKLYN—794 Broadway, E. D.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

PHILADELPHIA—1020 Arch Street.

SARATOGA SPRINGS—484 Broadway.

CASE FACTORY—LEOMINSTER, MASS.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. De LA COVA,
Mr. CHAS. De JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KRANICH & BACH

Grand, Square and Upright
PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.
And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 3d Street.
Factory, from 233 to 245 E. 23d St., New York.



THE
TABER
ORGAN CO.
FACTORY,
Worcester, Mass.

BRIGGS'S

OLD AND RELIABLE
PIANO STOOL
MANUFACTORY

PETERBORO, N. H.
Special Prices to the Trade.

PIANO STOOL WITH BACK.
The latest and most practical Novelty in this line.

What S. B. MILLS, the great Pianist, says about this Patent Stool:
New York, June 26, 1884.

Messrs. T. F. KRAEMER & CO., New York.
GRANTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.
S. B. MILLS.

T. F. KRAEMER & CO.,
GENERAL AGENTS,
103 East 14th Street,
Near Steinway Hall, NEW YORK.
CATALOGUE FREE

CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

C. KURTZMAN, MANUFACTURER OF - PIANOFORTES,

106, 108 and 110 Broadway, Buffalo, N. Y.

SMITH AMERICAN ORGANS

- AND -

PIANOS

ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE
SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

KNABE

Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.
WAREROOMS:

112 Fifth Avenue New York.
204 & 206 W. Baltimore St., Baltimore.

C. N. STIMPSON,
MANUFACTURER OF

Carved Piano Legs,

LYRES and TRUSSES for Upright Pianos,
A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

BEHR BROS. & CO.

NEW PATENT
Harmonic Upright



AWARDED THE HIGHEST GOLD MEDAL AT THE NEW ORLEANS EXPOSITION.

TEXT OF JUDGES' REPORT: "The QUALITY of TONE, which is REMARKABLY fine, by its POWER and BRILLIANCY the SINGING qualities of the instrument, the TOUCH even throughout, the CONSTRUCTION, EXCELLENCE of DESIGN, and PERFECTION of WORKMANSHIP."

WAREROOMS, 15 EAST 14TH STREET.
Factory, 299, 294, 296 and 298 Eleventh Ave.
Cor. 29th Street, New York.

C. REINWARTH,
PIANOFORTE STRINGS,
114 East 14th St., New York.

The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

1129 CHESTNUT ST., PHILADELPHIA.

C. S. STONE,
- MANUFACTURER OF -

First-Class Square and Upright

PIANO * CASES,

Erving, Mass.

L. M. RUBEN,
MANAGER,

40 Union Square, New York,
REPRESENTING

EMINENT MUSICAL ARTISTS
In Europe and the United States.

JACOB DOLL,
- MANUFACTURER OF -

Pianoforte Strings and Desks,
DEALER IN MUSIC WIRE,

402, 406 & 408 East 30th Street, New York.

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.
CHRISTIE & SON, 239 to 243 W. 36th St., N. Y.



F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

ESTABLISHED 1847.

SAMUEL PIERCE, READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class VOICED WORK, both Flue and Reed. Is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &c.

HORACE WATERS & CO. PIANOS and ORGANS.

AGENTS WANTED

Warerooms, 124 Fifth Ave.
Factory, Corner Broome and East Streets,
NEW YORK.

PACKARD ORGAN.

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO
FORT WAYNE ORGAN CO., Fort Wayne, Ind.

WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A
FULL LINE OF STYLES AT OUR

NEW YORK OFFICE, with C. H. DITSON & CO., 867 Broadway.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854 —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic
tone, pliable action and absolute dura-
bility.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT.

THE SMALLEST UPRIGHT
PIANO MADE.

Containing all improvements, com-
bined with great strength and volumi-
nous tone, adapted for Schools, Flats
and Small Apartments.

QUITE NEW.

JUST patented an action with all
iron rails; very efficient for
hot or damp climates. The rails
cannot warp; the pivot-forks, made
of an extremely hard wood, specially
prepared and seasoned, are screwed
to the iron rails. Prices and particu-
lars free on application.

HERRBURGER-SCHWANDER,

— MANUFACTURER OF —

Pianoforte Actions & Keyboards

— ADDRESS —

HERRBURGER-SCHWANDER, 16 rue de l'Evangile, PARIS, France.

Agents for the United States — WILLIAM TONK & BRO., New York.

GOLD MEDALS:

Paris, - - - 1878
Frankfort-o.-M., 1881

DIPLOMA OF HONOR:

Amsterdam, - 1883
Antwerp, - - 1885

Devotes special attention to the tastes of the
American trade. Free delivery at
Customer's factory. Competition
Prices. Prompt Service.
Liberal Conditions.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

— DO NOT BUY UNTIL SEEING THE —

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

BENT PIANOS (PAR EXCELLENCE).

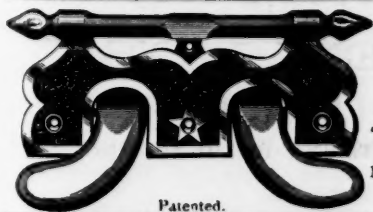
R. M. BENT & CO.,

— MANUFACTURERS OF THE CELEBRATED —

Three Unison, Full Agraffe, Square and Upright Pianos,

UNEQUALLED IN TONE, TOUCH AND DURABILITY. PRICES MODERATE.

New Catalogue. Address R. M. BENT & CO., 453 West 36th Street, NEW YORK.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.
Nickel-Plating, Bronzing and Japanning, Fine Gray and
Malleable Iron Castings. All kinds of Piano Bolts
constantly on hand.

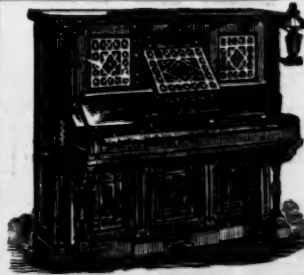
STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists
and salesmen, are our Patent Action, Patent Metal Action Rail
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

T. F. KRAEMER & CO., 103 East Fourteenth St., NEW YORK.

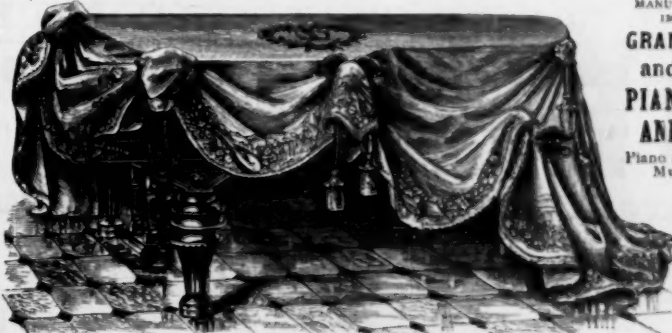
MANUFACTURERS AND
IMPORTERS OF

GRAND, SQUARE
and UPRIGHT
PIANO COVERS
AND SCAPES,

Piano Stools,
Music Racks,
Artists' Rusts
&c., &c.

Goods sent
on Selection
to the Trade
Lowest Prices.

Ottoman
Piano-Stools
a great
Specialty.



FLAGS AND BANNERS FOR MUSICAL SOCIETIES.
P. O. Box 2920. Next to Steinway Hall. Send for Illustrated Catalogue.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREHOUSES: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,

St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

MASON & HAMLIN

Surpass all Others at London, 1885.

ONLY GOLD MEDAL

AWARDED REED ORGANS AT THE INTERNATIONAL INVENTIONS EXHIBITION.

THE IMPROVED

UPRIGHT PIANOS

Constructed on the Mode of Stringing Introduced by Mason & Hamlin, ARE CHARACTERIZED BY PECULIARLY REFINED MUSICAL TONE, MUCH DIMINISHED LIABILITY TO GET OUT OF TUNE AND GREAT DURABILITY.

For full particulars, send for Catalogue.

MASON & HAMLIN ORGAN & PIANO CO.,

Boston, New York, Chicago.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright and Square Pianos.

NO. 5 APPLETON STREET, BOSTON, MASS.

ALFRED

Philadelphia, 1876.

DOLCE,

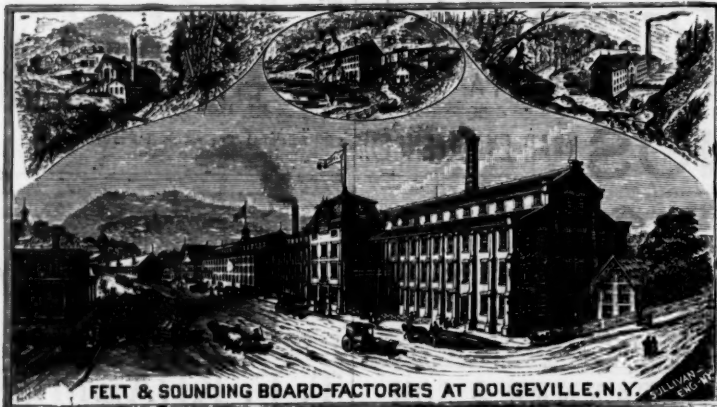
Vienna, 1873.



Paris, 1875.

FELT AND SOUNDING-BOARD WORKS:
DOLGEVILLE, N. Y.

SAW MILLS:
DOLGEVILLE, OTTER LAKE, PORT
LEVDEN, LEIPZIG, N. Y.

PIANO & ORGAN

FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N.Y.

MATERIALS,

122 EAST THIRTEENTH STREET, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.**McCAMMON PIANOFORTES.**

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.
The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.**
Only Successor to BOARDMAN, GRAY & CO.

JAMES M. STARR & CO.

SUCCESSORS TO

Chase Piano Co.

RICHMOND, INDIANA.

LOCKWOOD PRESS, 196 and 198 Duane Street, Cor. Church, New York.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION PROHIBITED.
Microfilm of a copy in
The Newberry Library - Chicago 10 - Illinois